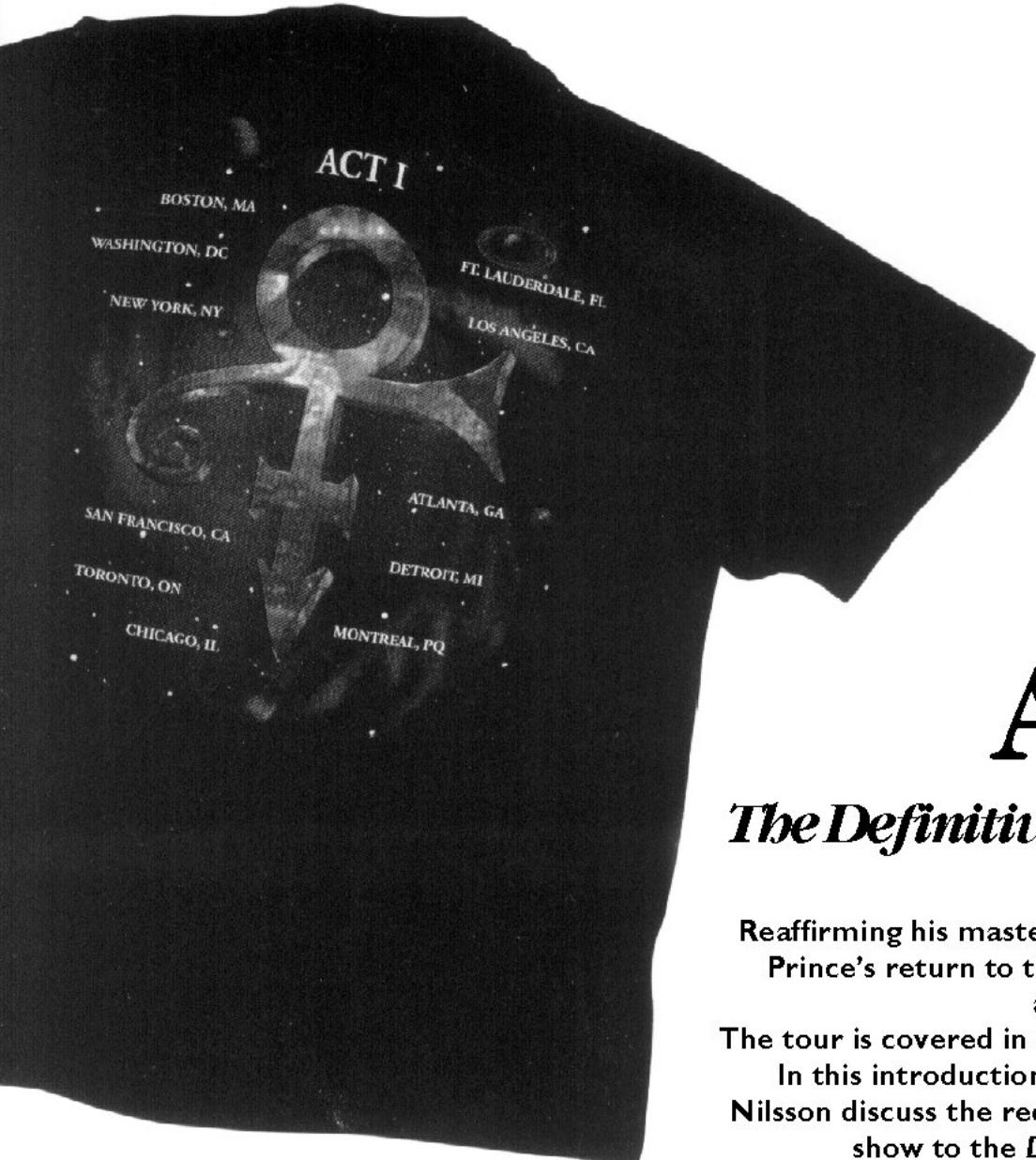


THE MAGAZINE FOR PRINCE FANS AND COLLECTORS

UPTOWN





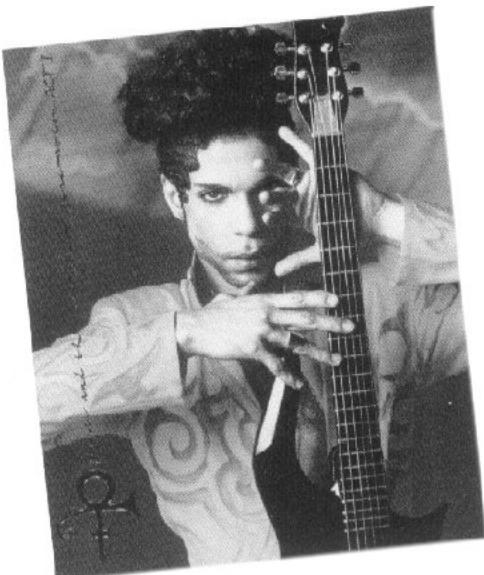
ACT I

The Definitive Tour Report

Reaffirming his mastery of the stage, *Act I* was Prince's return to the American tour circuit after a five-year absence.

The tour is covered in detail in our tour report.

In this introduction, Per Nilsen and Magnus Nilsson discuss the reception and compare the show to the *Diamonds And Pearls* tour.



Following warm-up shows at GlamSlam in Minneapolis and Glam Slam West in Los Angeles, Prince & The New Power Generation's long-awaited North American *Act I* tour kicked off on March 8th in Fort Lauderdale, Florida. After concerts in 11 US cities and Montreal and Toronto, the first leg of the tour closed six weeks later in Los Angeles.

Instead of playing ice hockey rinks and larger arenas as on his latest American tour, the 1988 *Lovesexy* tour, Prince opted for smaller theatres, thus assuring sell-out houses. The seating capacity of the venues ranged from 1,200 to 12,700 seats, but most concerts were played in 4,000 to 6,000-seaters.

"I think this tour is going to prove a lot to the people at home, because we've done most of our touring overseas," said Michael Bland. "No one has really seen a Prince show since '88, so this will make a difference in how he is seen over here."

Unlike other rock stars such as The Rolling Stones, Madonna, Michael Jackson, David Bowie, Paul McCartney, who arrange press conferences and create a lot of pre-tour media attention, Prince's tour announcements were very low-key. Many fans found out through local radio stations and from the venues that dates had been booked before anything hit the papers.

Without a doubt, the tour came as a surprise to many who had almost given up hope of seeing Prince perform in the States again. When the tickets went on sale, hell broke loose for many fans who only had three weeks' notice. Consequently, many had a hard time getting tickets to the small ven-

ues. A result of this was that ticket prices spiraled upwards of \$350 per ticket, certainly making Prince the hottest ticket in the States.

INTIMATE TOUR

"He simply decided he wanted to tour the US and it's not more complicated than that," said Prince's publicist Michael Pagnotta. But many attributed the sudden decision to tour to the relatively weak sales of the *Love Symbol/Androgyny* album in the States. In March, the album had sold 1.5 million copies in the States. Despite the considerable success of the "7" single, album sales had levelled off.

"It doesn't take a rocket scientist to figure out that when you're in a slump you need to take measures to get out of it," said Tommy Nast, Vice President of the pop music trade publication *Album Network*, commenting on the decision to tour. "I wouldn't have him go on *Oprah Winfrey* [reference to Michael Jackson's appearance on the famous American TV show] or anything, but maybe it's time he lets people get a little closer to him to see what has made him tick and see what Prince is all about."

Said Ken Barnes, editor of the music trade publication *Radio & Records*, "Prolonged mystique reaches a natural limit, and then you have to do something else to keep interest up." Confirming some of these "theories," Tony Mosley said in an interview with *New York Post* that they wanted to create more audience participation on the tour. "We've never done this before and the intimacy and acoustics are great," said Michael Bland. "Everything becomes a blur in the huge places, but on this tour, we don't look like ants to the audiences and the sound is more defined and clearer because of the closeness."

PLOTLINE

With its elaborate lighting, special effects and non-stop high-energy action, the show offered the same sort of sensory "overload" and escapism as the *Diamonds And Pearls* show that Japanese, Australian and European fans saw in 1992. A new element, though, was the dramatization of the *Love Symbol/Androgyny* album plot. Mayte Garcia played an Egyptian princess who ostensibly was attending the concert until she was kidnapped and seduced by Prince, who brandished his gun microphone to ward off a cadre of Arab goons trying to recover the princess. In a side plot, an annoying female reporter was attempting to interview Prince, much to his displeasure.

The line-up was the same as on the *Diamonds And Pearls* tour, with the exception of Morris Hayes replacing the sorely missed Rosie Gaines and excluding Diamond and Pearl. The five-piece horn section was employed more and horn parts were worked into most songs. The band achieved more of a big-band sound than on any of Prince's previous tours.

Somewhat surprisingly, the show didn't contain as much rapping as before, and Tony M's role was less important. Prince played more guitar than on the recent tours. "His chops are up," commented Michael Bland. "He hasn't done this much playing in a long, long time."

RE-ARRANGED AND NEW SONGS

Many songs were re-arranged to sound quite different from the recorded versions. Without the grinding riff of the album version, "The Max" became a more laid-back rock/funk number. "Irresistible Bitch" was speeded-up and sounded quite different in a full-band arrangement with prominent horns. "She's Always In My Hair" was also re-arranged so that horn lines replaced many guitar/keyboard parts of the original version.

The second segment of "The Continental" was turned into a relaxed jam with fans dancing on the stage to a musical backing borrowed from Archie and The Drell's "Tighten Up," while Prince rapped some verses from Carmen's "Everybody Get On Up" and got the audience to sing along to the refrain of The Esquires' "Get On Up."

"Insatiable" was performed very similar to the *Diamonds And Pearls* tour although it was much shorter, while "Scandalous" was played much faster than on record and featured horns to the fore. The *Act I* rendition of "Partyman" was somewhat messy.

No less than eight yet unreleased songs were introduced on the tour. A few of them were brand-new, being written while on tour, while others dated back a year or so. The performance of "Partyman" included some

TOUR SCHEDULE

REGULAR CONCERTS

8, 9 March	Fort Lauderdale, Sunrise Musical Theatre (4,084)
11, 12 March	Atlanta, Fox Theatre (4,200)
15, 16 March	Fairfax, Patriot Center (4,500)
17 March	Washington DC, Warner Theatre (1,200)
19 March	Richmond, The Mosque (3,667)
21, 22 March	Worcester, The Aud (3,800)
24, 25, 26 March	New York, Radio City Music Hall (5,800)
29 March	Montreal, Forum (12,000)
30 March	Toronto, Maple Leaf Gardens (12,000)
1, 2 April	Detroit, Fox Theatre (5,000)
4, 5, 6 April	Chicago, Chicago Theatre (3,684)
10, 11 April	San Francisco, Bill Graham Civic Auditorium (7,000)
15, 16, 17 April	Los Angeles, Universal Amphitheatre (6,251)

NON-REGULAR CONCERTS

18 February	Minneapolis, Glam Slam
26 February	Los Angeles, Glam Slam West
7 March	South Miami Beach, Le Loft
12 March	Atlanta, Turtle's Rhythm & Views
13 (am) March	Atlanta, Hotel Nikko
27 (am) March	New York, Club USA
27 March	New York, Apollo Theatre
6 (am) April	Chicago, Cabaret Metro
12 (am) April	San Francisco, DNA Lounge
17 (am) April	Los Angeles, Glam Slam West

lines from a song that is most likely titled "Loose." Lines such as "Everybody wants to know what's wrong with you, they say you're acting like a crazy fool" were followed by a yell of "Loose!"

The two laid-back, funky rap efforts "Deuce And A Quarter" and "Gold Niggah" were part of the regular set. "Deuce And A Quarter" is humorous, referring to Prince's "johnny" and how it "gets harder than the handle on the rake in my yard." "Johnny-hat" is slang for a condom, so it is obvious what the song is about with lines such as "Johnny wears hats because he don't trust pills."

"Peach" was performed at most shows. It is a catchy rocker, redolent of both "U Got The Look" and "Cream." One reviewer described it as one part T. Rex and one part Robert Palmer. The song concerns a girl, "the kind you'd like to teach." A few of the raunchier lines, such as "her titties bouncing" provided many giggles. Interestingly, lyrics from both "Peach" and "Deuce And A Quarter" were sung a capella by Prince as an intro to "Cream" during the Hamburg June 9th 1992 concert. A July 1992 Rotterdam rehearsal also included part of the lyric for "Deuce And A Quarter." Some of this "new" material seems pretty dated by Prince standards.

"Gold Niggah" was premiered during the Bains Douches aftershow in Paris in July 1992. The song is more or less based on the bassline of Bob Marley's "Get Up, Stand Up." A brief part is actually included in one of the segues on Carmen Electra's album.

The Bains Douches '92 concert also introduced an uptempo funk/rap tune called "Black Muthafuckers In The House" (or possibly "No Black Muthafuckers..."), which was played a few times on the *Act I* tour. The song is a great example of Prince the artist entertaining, while simultaneously making many good points about the state of racism in America. Adopting a snooty, white-person type of voice, Prince often preceded the song with a humorous monologue in which he complained about niggers coming into the neighbourhood or the club. What was needed, he said, was a big white sign saying "No black muthafuckers in the house!"

Another, more serious song about racism and racial harmony, "Race,"

was actually written and recorded in early 1992 during the sessions for the *Love Symbol/Androgyny* album. Prince recited some lines from the song during the Los Angeles concerts and performed the song at the Glam Slam West aftershow (April 17th, am). The song concludes with a lyric that states whether white or black, when the skin is cut, the blood is red.

The Chicago aftershow at Cabaret Metro, April 6th (am), saw the debut of "Papa," a moving song about child abuse. The song tells the story of a father abusing his son, who grows up and puts a gun to his father's head and shoots him.

A playful, funky tune called "Come" was premiered at the Club USA gig, New York, March 27th (am). Prince is once again using the sexual innuendo that he is a master of. The chorus of the song is simply "Come – you should do that, baby."

In addition, the concerts featured Oriental-flavoured instrumental music during which Mayte performed her sword dance. This instrumental was entirely different from the instrumental that was played on the *Diamonds And Pearls* tour.

CRITICISM

Prince received a fair amount of critical flack for the contrived plot and the racism implied in the stereotyped portrayal of the evil Arabs and the sexist treatment of the female reporter. *Minneapolis Star Tribune*'s Jon Bream wasn't overwhelmed, "The Arab stereotypes and sexism show how out of touch Prince is. In this concert, he seems a visionary whose thoughts seldom stray away from the bedroom."

Wayne Robbins said in *New York Newsday*, "It's fairly typical of Prince's tunnel vision that he probably never fathomed that there might be some-

thing distasteful about having seven caftan-wearing, pistol-wielding characters running up and down the aisles as symbol of evil at any time. Reality never intrudes on Prince's fairy tales." On a similar note, Jon Pareles said in *New York Times*, "Between stereotyped evil Arabs and sexism, Prince is not going to win any politically correct friends."

Long-time Prince follower Robert Hilburn of *Los Angeles Times* was critical of the plot, "All this low-grade and low-yield action does is simply underscore the emptiness of Prince's vision in the new album and frequently distract from the momentum of the music."

MOSTLY EXCELLENT REVIEWS

But despite this criticism, the show received mostly excellent reviews and the overall reception by fans and critics was very enthusiastic. Most critics were highly impressed with the musical versatility of The N.P.G. and the showmanship of Prince, who proved beyond doubt that he is one of popular music's most captivating performers.

Rolling Stone's Alan Light lauded the opening concert in Fort Lauderdale; he concluded that it "was the most accessible and freewheeling version of Prince since 1999 catapulted him to superstardom."

Describing the show as a "visually stunning gut-throbbing Broadway-style affair," *Billboard*'s Philip Booth was also impressed, "The evening featured several visual striking elements, among them the inventive pirouetting, sword balancing, roller skating, and erotic aerobics of Mayte, and an avant-garde choreography of an ensemble that expanded to 18 performers."

USA Today's James T. Jones IV said, "Few performers stretch as far musically and remain credible – from rap to the edge of metal, all driven by his groove-laden funk and obsession with sex."

SET LIST

	March															April														
	8	9	11	12	15	16	17	19	21	22	24	25	26	29	30	1	2	4	5	6	10	11	15	16	17					
My Name Is Prince	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1			
Sexy MF - Love 2 The 9's	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2			
Damn U	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3			
The Max	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4			
The Morning Papers	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5			
Peach	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6			
Blue Light	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7			
The Continental	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8			
Everybody Get On Up - Get On Up - Tighten Up	9*	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	7	7	9	9	9	7	7	8	8	9	9			
The Flow	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	8	8	10	10	10	8	8	9	9	10	10	10			
Deuce And A Quarter	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	9	9	11	11	11	9	9	10	10	11	11	11			
Eye Wanna Melt With U [spoken]	12			12	12	12	12	12	12	12	12	12	12	12	12	11	10	12	12	12	10	11	11	11	12	12	12			
Sweet Baby [spoken and/or sung]	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	12	11	13	13	13	12	10	12	12	13	13	13			
Love 2 The 9's	12*	12*														10		14	14	11		13	13							
And God Created Woman	13	14	14	14	14	14	14	14	14	14	14	14	14	14	13	12	14	15	15	13	12	14	14	14	14	14	14			
3 Chains O' Gold	14	15	15	15	15	15	15	15	15	15	15	15	15	15	15	14	13	15	15	16	16	14	13	15	15	15	15			
Instrumental	15	16	16	16	16	16	16	16	16	16	16	16	16	16	16	15	14	16	17	17	15	14	16	16	16	16	16			
7	16	17	17	17	17	17	17	17	17	17	17	17	17	17	17	16	15	17	18	18	16	15	17	17	17	17	17			
Let's Go Crazy	17	18	18	18	18	18	18	18	18	18	18	18	18	18	18	17	16	18	19	19	17	16	18	18	18	18	18			
Kiss	18	19	19	19	19	19	19	19	19	19	19	19	19	19	18	17	19	20	20	18	17	19	19	19	19	19	19			
Irresistible Bitch	19	20	20	20	20	20	20	20	20	20	20	20	20	20	20	19	18	20	21	21	19	18	20	20	20	20	20			
She's Always In My Hair	20	21	21	21	21	21	21	21	21	21	21	21	21	21	21	20	19	21	22	22	20	19	21	21	21	21	21			
When You We're Mine																22	20	22	23	23	21	22	22	22	22	22	22	22	22	
Alphabet St.																											23	23		
Insatiable	21	22	22	22	22	22	22	22	22	22	22	22	22	22	21	21	23	24	24	22	20	23	22	23	24	24	24	24		
Scandalous	22	23	23	23	23	23	23	23	23	23	23	23	23	23	24	22	22	24	25	25	23	21	24	23	24	25	25	25		
I'll Take You There																					22									
Gett Off	23	24	24	24	24	24	24	24	24	24	24	24	24	25	23	23	25	26	26	26	25	24	25	26	26	26	26	26		
Gold Niggah	24	25	25	25	25	25	25	25	25	25	25	25	25	26	24	24	26	27	27	25	26	25	26	27	27	27	27	27		
Cream	25		26	26																										
Purple Rain	26	26	27	27	26	26	26	26	26	26	26	26	26	26	27	25	25	27	28	28	25	23	27	26	27	28	28	28		
Black Muthafuckers In The House																														
Partyman - Loose	27	27	28	28	27	27	27	27	27	27	27	27	27	28	26	26	26	28	30	29	26	26							29	
1999	28	29	29	28	28	28	28	28	28	28	28	28	28	29	27	27	29	31	30	27	27	28	27	28	29	30	30	30		
Baby, I'm A Star	29	30	30	29	29	29	29	29	29	29	29	29	29	29	30	28	28	30	32	31	28	28	29	28	29	30	30	31	31	
Push	30	31	31	30	30	30	30	30	30	30	30	30	30	31	29	29	31	33	32	29	29	30	29	30	31	32	33	33	33	
Call The Law																														
	Fort Lauderdale	Atlanta	Fairfax & Washington DC	Richmond	Worcester	New York	Montreal & Toronto	Detroit	Chicago	San Francisco	Los Angeles																			

Notes:

* "Everybody Get On Up" without "Get On Up" and "Tighten Up," March 8th.

* "Love 2 The 9's" with spoken lyrics only, March 9th and 11th.

THE ACT I SHOW

■ **The line-up...** Prince (guitar/keyboards), Mayte (dancer), Tommy Barbarella (keyboards), Morris Hayes (keyboards), Michael Bland (drums), Levi Seacer Jr. (guitar), Sonny Thompson (bass), Tony Mosley (rapper/dancer/guitar), Kirk Johnson (dancer/percussion), Damon Dickson (dancer), Mike Nelson (trombone), Kathy Jensen (barytone sax), Dave Jensen (trumpet), Steve Strand (trumpet), and Brian Gallagher (tenor sax).

■ **The stage...** The one-levelled stage was not dramatically different from the *Diamonds And Pearls* tour. The entire band, except Prince, were on the extreme sides of a riser. Michael Bland's drum kit was set up all the way back on the left side, while Kirk Johnson's percussion instruments were opposite him on the right side. Tommy Barbarella and Levi Seacer Jr. were also on the right, while Morris Hayes and Sonny Thompson were on the left. The five-piece horn section was situated on the left side of the stage, in front of the riser.

Both the starry-field background and the love/sex symbol lighting rig were kept from the *Diamonds And Pearls* show. In addition, a large black curtain with the symbol in gold on it blocked the fans' view of the stage before the show began.

■ **The repertoire...** Several additions and changes were made to the set throughout the tour, but typically the set was as follows.

First set: My Name Is Prince / Sexy MF – Love 2 The 9's / Damn U / The Max / The Morning Papers / Peach / Blue Light / The Continental / Everybody Get On Up – Get On Up – Tighten Up / The Flow / Deuce And A Quarter / Eye Wanna Melt With U – Sweet Baby / And God Created Woman / 3 Chains O' Gold / Oriental-sounding instrumental / 7.

Second set: Let's Go Crazy / Kiss / Irresistible Bitch / She's Always In My Hair / Insatiable / Scandalous / Gett Off / Gold Niggah / Purple Rain.

Encores: Partyman – Loose / 1999 / Baby, I'm A Star / Push.

In addition to the basic set, "Cream" was played before "Purple Rain" during the first few shows but dropped thereafter. "When You Were Mine" was added to the set about halfway through the tour (it debuted March 26th in New York), and was played in most of the remaining shows.

Prince's piano sit-down for "And God Created Woman" changed somewhat during the tour. At the beginning of the tour, he often preceded "And God Created Woman" with a few spoken lines from "Eye Wanna Melt With U" and "Sweet Baby." Later on, he started singing a portion of "Sweet Baby" backed by organ and guitar. From time to time, Prince also did a bit of "Love 2 The 9's" in the piano medley. His piano accompaniment for the recited lyrics was largely improvised and changed from show to show.

"Black Muthafuckers In The House" was played before the encore section on a couple of

occasions (April 2nd in Detroit and April 6th in Chicago). "I'll Take You There" was also played April 6th in Chicago, as Prince was joined onstage by Mavis Staples.

Prince recited some lines from "Race" in "Purple Rain" during the Los Angeles concerts. The April 16th Los Angeles concert also included a portion of "Alphabet St." performed after "When You Were Mine." The same thing happened the following night, which also included "Call The Law" as an extra encore.

The encore section of "1999"/"Baby, I'm A Star"/"Push" was not performed during the second Fort Lauderdale concert, March 9th, and in Fairfax, March 16th. "Peach," "Blue Light," and "Partyman" were left out on a few occasions. "Gett Off" was not played during the Chicago April 6th concert.

■ **The show...** The concert was divided into two portions. The first was devoted entirely to material from the latest album, including a flashy theatrical presentation of the "rock soap opera" storyline, and a couple of new tunes. The second focused on older material, from Prince's back catalogue, as well as some new songs. In sum, a show frequently lasted anywhere from 120 to 145 minutes.

A few minutes before the house lights go down, Mayte, dressed in a black veil and cloak (same as she wore on *The Ryde Dyvine* TV special) and three men dressed as Arabs in hooded robes walk into the audience and sit down in four seats that have been reserved for them.

When the venue is dark, a booming voice announces, "And now... without further ado, Prince and The New Power Generation. Before we begin tonight's concert, we would like to introduce some very special guests in the house. Tonight, if you will, please welcome King Abdul Azziz and his lovely daughter, Princess Mayte."

Almost immediately thereafter, Prince proclaims, "To whomever it may concern, you must come to your senses. There are no kings on this earth, only Princes," before launching into, of course, "My Name Is Prince." The curtain falls from the ceiling, revealing the stage. Prince wearing the hat with chains that covers his face, and brandishing a cane, casually walks from behind the riser to the front of the stage. During Tony Mosley's rap at the end of the song, Prince sends Damon and Kirk out into the audience to wrestle Mayte away from her father and their bodyguards. "Sexy MF" begins and Prince quickly de-robés Mayte. A bit of "Love 2 The 9's" follows, before things slow down for "Damn U." Prince sings the first verse of the song from a stool, then watches the dancers slow dance with Mayte and two other women that appear on stage.

Following "Damn U," several seconds of frenzied music is played, as the Arabs return and reveal the Three Chains of Turin to Mayte. She steals the chains from them, and runs to Prince. "You can relax now. The max is in control," Prince assures her, as "The Max" begins. The song is broken down at the end, and two special photographic lights are brought on stage. Prince proceeds to take Polaroid photos of the dancers

with Mayte, and the dancers take pictures of Prince and Mayte together. The photos are thrown into the audience as souvenirs.

As "The Max" ends, Prince moves to the piano. A female TV reporter and cameraman from the fictional television station VYNPG walk towards the piano through the audience, and she asks Prince if Mayte is a member of The N.P.G., if she is still a virgin, and if he knows that Princess Mayte is only 16 years old. She also asks Prince where he has been the last five years. "In your mama's house," is Prince's reply, before he starts "The Morning Papers." During the song, copies of a newspaper, *The Morning Paper*, is distributed to the fans in the first couple of rows. It contains stories regarding the Princess' kidnapping and the Three Chains O' Turin.

"Peach" is next, followed by "Blue Light." When the latter ends, as Mayte is sprawled out on the piano, one of the Arabs raises a knife to stab her in an attempt to retrieve the three chains. Prince stops her murder by citing the familiar "Alright, I cut!" that kicks off "The Continental." The song is broken down at the end, and Prince invites some members of the audience (mostly females) onstage to dance. Prince raps Carmen Electra's "Everybody Get On Up," as the dancers bring people on stage.

The reporter returns, attempting to ask Prince even more questions. His reply is "The Flow," during the horn segment of which Damon proceeds to strip the reporter down to her underwear and chases her away. Another rap tune, "Deuce And A Quarter," follows, before Prince slows things down again for a piano sit-down that usually includes parts of "Eye Wanna Melt With U" and "Sweet Baby," before the whole band join him for "And God Created Woman." Mayte returns to the stage bearing the Three Chains of Turin, as an introduction to "3 Chains O' Gold." During the song, seven Arabs return and stand in a semi-circle in front of Prince. All have guns pointed directly at him. Prince answers with a great guitar solo, claims the three chains as his own, and holds them high in the air for all to see.

The stage goes dark, and Mayte returns to do a sword dance to a Oriental-flavoured instrumental. It is not long before Prince appears with an acoustic guitar, and he and The N.P.G. end the first set with a rousing rendition of "7." At this point, an intermission is announced.

Prince kicks off the second portion of the show with crowd favourites "Let's Go Crazy" and "Kiss," before doing a couple of tunes for the diehard fans, B-sides "Irresistible Bitch" and "She's Always In My Hair." The latter ends with a lengthy guitar solo, before segueing into "Insatiable" and "Scandalous." Prince then gets nasty with "Gett Off," which leads into a new Tony Mosley rap entitled "Gold Niggah," and finally "Purple Rain." After several minutes, the encore begins, usually consisting of "Partyman" (with "Loose" and chants of "Partyup"), "1999," "Baby, I'm A Star," and "Push." Prince and The New Power Generation leave the stage to instrumental music that is similar to "The Pink Panther Theme."



nd now... Without further ado: Prince & The N. P. G.

A 18 FEBRUARY: MINNEAPOLIS (MN), GLAM SLAM

My Name Is Prince / Sexy MF – Love 2 The 9's / Damn U / The Max / The Morning Papers / Blue Light / The Continental – Everybody Get On Up / The Flow / Peach / instrumental / 7 / Let's Go Crazy / Kiss / Irresistible Bitch / She's Always In My Hair / Instable / Scandalous / Get Off / Gold Nigga / Purple Rain / Cream / Partyman – Loose / 1999 / Baby, I'm A Star / Push.

The first preview of the Act 1 show was announced at 5:15 pm on Minneapolis radio. As the line formed at Glam Slam, the fans were told that 400 people would be allowed upstairs and 400 people downstairs. The concert began at 10:20 pm and was being filmed. It was basically the same set as later on the tour, but the first part was a bit shorter, with the narrative finale of "And God Created Woman" and "3 Chains O' Gold" being left out.

Prince was heard saying at the beginning of the set something like, "I heard you paid \$15 when I was driving here, so I'm gonna play for a long time." For the first set, Prince wore a *Diamonds And Pearls* tour yellow silk suit. N.P.G. members passed a polaroid amongst themselves during "The Max." Holding the camera at arm's length, they snapped pictures of each other with the audience in the background. The photos were thrown into the crowd. This routine was later used in the full-blown show.

After the first public performance of "Peach," Prince used sign language to ask the audience for their approval, motioning with his thumbs up or down. Of course, the audience responded with the thumbs up. Prince closed the first set with "7."

After a 20-minute break, the band returned for the second set, which also lasted one hour. The concert ended at about 12:55 am.

Onlookers sensed that Prince was tense and reserved and the Minneapolis crowd didn't help out, being quite unresponsive to the first set. They seemed much more pleased with the second half. Aside from a couple of kinks in the first set, everything went well and many thought it was a really great show. After the concert, a few band members and "Paisleyites" gathered for a private party at Paisley Park to review the concert footage.

26 FEBRUARY: LOS ANGELES (CA), GLAM SLAM WEST

My Name Is Prince / Sexy MF – Love 2 The 9's / Damn U / The Max / The Morning Papers / Blue Light / The Continental – Everybody Get On Up / The Flow / Peach / instrumental / 7 / Let's Go Crazy / Kiss / Irresistible Bitch / She's Always In My Hair / Instable / Scandalous / Get Off / Gold Nigga / Purple Rain / Partyman – Loose / 1999 / Baby, I'm A Star / Push.

The Glam Slam West gig was the same show as in Minneapolis except for "Cream" being omitted.

"We gotta stop fighting, LA," Prince said a few times during the show, referring to the LA riots in 1992. During "Peach," he remarked, "That's Kim Basinger. I sampled her ass," meaning the recurrent sampled moanings. There were some technical problems before they came back on for "Purple Rain," but, all in all, it was a terrific show. Prince and the band seemed to have a great time. Towards the end, Prince even leapt into the crowd. The audience loved it.

400 paying fans had managed to get tickets for the show. The rest of the capacity 1,200 people attending were invited entertainment industry insiders. On hand to see the show were many celebrities, including Carmen, Sheila E., Peter Gabriel, members from Red Hot Chili Peppers and Arrested Development, and Arsenio Hall. At one point, Prince included some snatches from an Eddie Murphy song, knowing that he was there. A part of "My Name Is Prince" was broadcast on MTV and *Friday Night Videos*.

7 MARCH: SOUTH MIAMI BEACH (FL), LE LOFT

The day before the inaugural show, Prince made an impromptu appearance at Le Loft. It was rumoured that only 20 people or so attended. Unfortunately, we have no more details about this yet. Several hours the day before the tour premiere were also spent at the Sunrise Musical Theatre rehearsing the show.

8 MARCH: FORT LAUDERDALE (FL), SUNRISE MUSICAL THEATRE

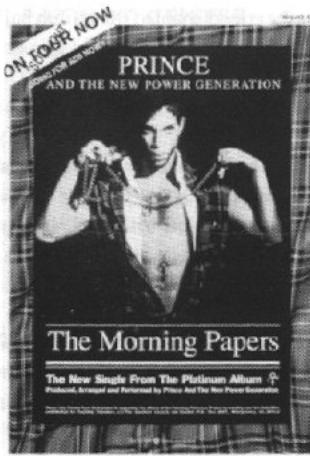
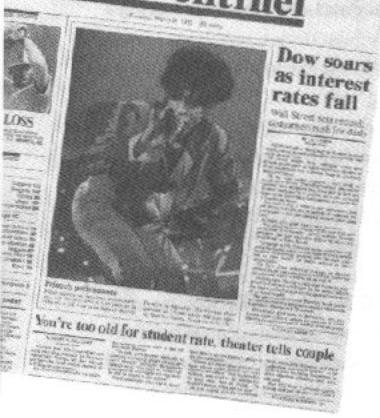
Prince's return to the American concert stage after five years was rapturously welcomed by the sell-out crowd of 4,084 at the Sunrise Musical Theatre. The show started almost an hour late, 8:55 pm. Instead of Prince being reserved and holding back a little on the first show of the tour, which seems customary, he was very emotional and seemed genuinely moved by the audience's reception. During one of the final numbers, he commented, "You all make me sorry I stayed away so long. I'll come back if you all come back. I won't play no games."

After "The Morning Papers," Prince asked the crowd, "You wanna hear a new song?" He played a loud, heavy guitar chord, but stopped abruptly and said, "That ain't how it goes." "Peach" went down very well with the audience.

Prince really seemed to loosen up during the second part ("Everybody Get On Up") of "The Continental" when the house lights went up and some women from the audience joined Prince and the band on stage. Prince referred to the scene as "Soul Train," a remark he often repeated on the tour. However, compared to later shows, this part was relatively short and contained none of the "get on up" singalong that Prince used to engage the audience in.

"Deuce And A Quarter" was very long and relaxed, with Prince and Tony M getting the audience to join them on the refrain. Prince's piano intro to "And God Created Woman" contained spoken lines from "Eye Wanna Melt With U" and "Sweet Baby." Closing the first half of the show, "7,"

Sun-Sentinel



got an incredible reception, with the audience singing along to the chorus.

The audience went wild for "Let's Go Crazy" and "Kiss." One of the highlights of the show for the diehard fans was the performance of "She's Always In My Hair." Prince tore into an incredible guitar solo at the end of the song. Prince and The N.P.G. jammed on "Cream" for awhile, breaking the song down and building it back up again. "Partyman" featured parts of the new song "Loose" which had been rehearsed during the soundcheck.

At one point, Prince talked about releasing too much music, "People never understand why I write so much. But they don't understand... If I didn't write I would go insane. I constantly hear music in my head, in everything I do."

During the closing jam, Prince stagedived: he jumped right into the audience and the crowd held him overhead until the security guards pulled him back onstage. According to some of Prince's roadies, someone in the audience got Prince's ring and necklace while he was in the crowd, but he didn't allow it to affect the show.

A fan wrote about the pre-show soundcheck: *On Monday, March 8th, I went to the Sunrise Musical Theatre at 4:00 pm and walked right into the lobby of the venue! Prince was rehearsing, however the doors to the inside of the theatre were closed. I could hear the soundcheck very clearly and no one even said a word to me or my friends. We quietly sat down in a corner and listened to the rehearsal.*

During the soundcheck Prince played the full-length version of "Loose." They also rehearsed part of "1999," "My Name Is Prince" (several times), and "Sexy MF."

After the show, Prince went to South Beach's Sinatra bar. When the crowd got too large, Prince's bodyguards lifted him over the bar's back wall into the club's courtyard.

9 MARCH: FORT LAUDERDALE (FL), SUNRISE MUSICAL THEATRE

The second show was much shorter than the night before, probably due to technical problems. "Cream" was left out, as was the entire closing medley of "1999," "Baby, I'm A Star," and "Push."

There were some minor changes in the set. The second part of "The Continental" was extended from the night before and Prince involved the audience a lot more, getting them to sing a refrain of "get on up." At the end of the song, Prince said, "Ladies, don't be afraid to tell your man how you want to be done tonight," a comment he made during most of the later concerts. Prince's piano sit-down (for "And God Created Woman" and "3 Chains O' Gold") was preceded by some spoken lines from "Love 2 The 9's" and a part of "Sweet Baby," both sung and spoken.

"She's Always In My Hair" was followed by a loud and echoed, slightly "psychedelic" guitar solo by Prince, very similar to the one that kicks off "Temptation" on *Around The World In A Day*. After "Gold Nigga," there was a long delay before Prince returned to the stage for "Purple Rain." He asked, "Does this mean you like me? I was out in the car!" Prince walked into the audience, surrounded by security men, during his "Purple Rain" guitar solo. "Partyman" was a bit longer than the night before. Prince and

his crew left for Atlanta after the show.

A fan met some of the band members before the soundcheck: *As the venue was so small, I was able to wait by the back entrance. Around three o'clock, Prince zoomed by in a white car with dark tinted windows. The window was down, but he failed to acknowledge the small gathering of fans waiting. He disappeared quickly through the stage doors. Five minutes later, the three Game Boyz showed up. All three stopped to chat with us and give autographs. When asked for a photo, they responded that Prince doesn't allow that anymore. They hung out with us until the rest of the band arrived in a large tour bus. All stopped for autographs except Michael Bland, who said he was "on the clock!" Mayte was very small, and had apparently lost her voice from the opening night. She told me she was not used to all this attention. None of them had seen the new tour programme, and were anxious to look through it. I wished them all good luck and our encounter ended.*

Another fan spoke to a few band members after the soundcheck: *I got most of The N.P.G.'s autographs after the soundcheck. There weren't too many people crowded around the venue, so I was able to speak with a few of the band members for a bit. I asked Damon what would happen to "Peach," but he genuinely had no idea. I asked Sonny what was going on with The Crayons and he said they would be recording soon. He was very happy when I told him that I liked their performance on The Ryde Divine.*

11 MARCH: ATLANTA (GA), FOX THEATRE

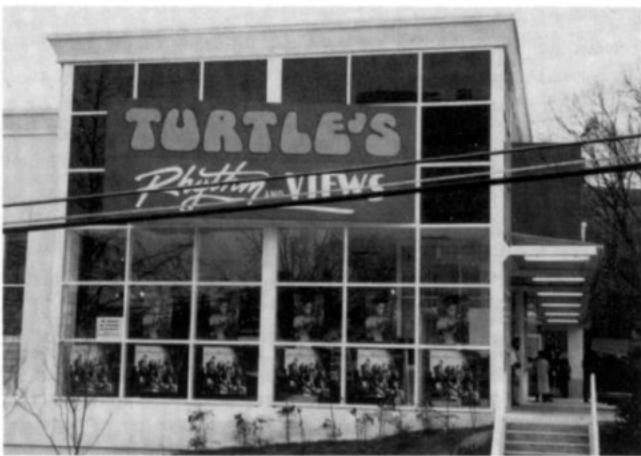
The first Atlanta show was excellent. It was the first night that Prince set a newspaper on fire during "My Name Is Prince," as he did on *The Arsenio Hall Show*. During "Everybody Get On Up," a girl invited onstage grabbed Prince and hugged him. She almost picked him up off the ground. He got away, but she did it again! He stuck his tongue out and grinned and she left him alone. "I'm going to borrow one from my brother George," Prince said during "Cream," before leading the audience in a cat and dog routine. The song was very playful and included a lot of jamming with sampled sounds.

Prince launched into a statement of his output of music over the intro to "Purple Rain," "You know I got a strange feeling that y'all can keep up with me. Is that right?" Prince was probably responding to the fact that Warner Bros. has been trying to slow down his musical releases. Similar speeches were held at several shows.

The soundcheck included work on "Peach" and some guitar instrumental. After the show, Prince was sighted at Rupert's, which is affiliated with the club in Minneapolis. Prince and most of The N.P.G. stayed for about two hours. Prince, who sat on a sofa in a corner the entire time, reportedly tipped a waitress \$100 for a drink. Supposedly, the band's gear was set up, but they chose not to play. The band members were very relaxed and talked to everyone.



Set list found after one of the first shows (above).
Prince fans outside Glam Slam West (page 6).



12 MARCH: ATLANTA (GA), TURTLE'S RHYTHM & VIEWS

Delirious / Sexy MF / My Name Is Prince.

Prince and the entire N.P.G signed autographs at Turtle's Rhythm & Views, an Atlanta record store, from around 3:30 to 4:40 pm. An estimated crowd of 4,000 people were wrapped around a city block. The fans were searched before they were allowed to enter the store. No pictures were allowed.

Prince was wearing a red silky outfit and sunglasses. He sat at the middle of a long table, surrounded by the band members. He exchanged a few words with fans as he signed autographs, shook a few peoples' hands, and smiled a lot. However, most fans acted as if they were too nervous to speak with him. Prince didn't sign his name, only drawing the "symbol." A short clip of the signing session was broadcast on local TV news, MTV, Entertainment Tonight, and CNN.

A fan wrote us about the event: *Even though the Atlanta concert was the best one I've ever been to, nothing can compare to being within touching distance of the man. A paper we have here called Creative Loafing claimed that Prince never looked up at any of his fans. I don't know where they got their info from, because he did! He had on dark shades for one thing, and if he did look at anybody you wouldn't have known it. My sister-in-law was with me, and asked him to take his glasses off. So he slid them down his nose and looked right at her. As we are leaving the store, she says in a loud voice, 'How could he look at me and smile like that!?' He made me wet my pants and I don't mean I peed in them! So there, bite me Creative Loafing.*

After an hour-long session, Duane Nelson, Prince's stepbrother and head of security, announced that Prince wouldn't sign anymore. All of the fans who had received autographs were ushered from the store and the table the band was sitting at was moved. They started tuning up their instruments, which were set up on a tiny makeshift stage behind where they had been sitting. The equipment belonged to a local band that was going to play there later in the day. What followed was one of the coolest things Prince has ever done! Prince and The N.P.G. staged an impromptu three-song concert for about 500 fans. Store officials estimated that 400 fans who had gotten autographs had left before the mini-show started.

The set started with a loose version of "Delirious." "Sexy MF" followed and Prince remarked, "I don't want you all singing these nasty lyrics!" Af-

ter the crowd chanted the refrain back at him, he said, "Come on y'all, we got babies in here!" He had a grin on his face and was obviously having a great time.

After "Sexy MF" was over, Prince said, "We'd like to play more, but we got a show to do." The crowd started yelling "one more!" Prince whispered in each band member's ear and they decided to play one more, a great rock version of "My Name Is Prince," which many felt was superior to the regular concert version, without all the sampled backing vocals and instruments. When the song was over, Prince was gone. The mini-concert had lasted 15 minutes.

12 MARCH: ATLANTA (GA), FOX THEATRE

Many felt this concert had the best audience of the tour so far. When Prince began the intro to "Peach," many people had already begun yelling out the title. Prince seemed very loose and it seemed like he felt that the rest of the tour would only get better.

The set was the same as the first Atlanta show except for a change in Prince's piano intro to "And God Created Woman," which now started with some recited lines from "Eye Wanna Melt With U" (as in Fort Lauderdale, March 8th), before Prince recited and sang lines from "Sweet Baby." This medley ("Eye Wanna Melt With U" / "Sweet Baby") was used, with little variation, up until the New York concerts, after which Prince began changing the piano segment around a bit, occasionally including a portion of "Love 2 The 9's" and performing a longer "Sweet Baby."

"The Flow" was extended with a long funky horn part similar to the "Sexy MF" arrangement. "Deuce And A Quarter" was terrific, with lots of audience participation. Prince joked at one point, "Where's my DAT? This is too hard, I feel like I should be lip-synching. This is live. This is not Memorex." Later on in the tour, he often made remarks that he should be lip-synching. Prince's introduction of "Cream" was the same as on the *Diamonds And Pearls* tour, "Gimme a C, gimme an R, gimme an E... What's that spell?" "Cream" was only played one more time on the tour, in Chicago April 4th.

The concert was attended by rapper (MC) Hammer, former heavyweight champion Evander Holyfield, and the mayor of Atlanta, Maynard Jackson. Hammer was on his feet, dancing during the entire show. A pre-concert soundcheck, an hour after the impromptu gig, included work on "Delirious" and "The Sacrifice Of Victor."

13 MARCH: ATLANTA (GA), HOTEL NIKKO

Following the second Atlanta concert, Prince and The N.P.G. members went to Rupert's for an after-show party. Atlanta Bliss was one of the organizers and the party included Dr. Dre, Snoopy Snoop, Kris Kross, MC Hammer, Evander Holyfield, Dominique Wilkins and many more. Prince was with Nona Gaye, the daughter of Marvin Gaye and rumoured to be romantically linked with Prince. Reportedly, they were going to play but couldn't find Michael Bland.

Prince was at Rupert's until 2:45 am, when they returned to their hotel, Hotel Nikko. A concert at Owens Auditorium in Charlotte, North Carolina, had originally been planned for March 13th, but it was cancelled early on. Instead, last-minute arrangements were made for a concert in Columbia, South Carolina, at the 3,000-seat Township. Tickets went on sale March 11th, but the concert had to be cancelled when a heavy snow storm, the "Storm of the Century," hit Atlanta and Prince was snowed in. The airports were closed and Prince and The N.P.G. were stuck in Atlanta. The equipment could not be trucked to Columbia. The Columbia show was tentatively rescheduled for the 14th, but it was cancelled also.

Since Prince and The N.P.G. were stuck in Atlanta, they decided to put on a show in one of the ballrooms of the Hotel Nikko. The show was only for hotel employees and hotel guests. They played for almost three hours. Prince wore a black leather coat with gold chains with the symbol. Few Prince fans attended so we have no reports on the contents of the set.



15 MARCH: FAIRFAX (VA), PATRIOT CENTER

Prince opened his Washington DC area gigs at the 4,500-capacity Patriot Center on the campus of George Mason University in Fairfax, Virginia. Prince and the band seemed to have a good time, but the concert was short of spectacular.

"Deuce And A Quarter" was longer than usual and included some great piano ad-libbing by Prince. Over the intro to "Purple Rain," Prince said, "People have criticized me for writing too much music. But you guys keep up, right? So they can just kiss my ass! As long as you all are still here, I'll keep writing." "Can you keep up?", he asked again when they kicked off "1999." The concert really heated up during the encore, during which the front rows of fans were given lots of tambourines.

After-party invitations for a DC bar called Mr Days were handed out to a few of the girls in the audience during the second set. After the show, Prince's bodyguards went to Mr Days but decided it wasn't a good idea for Prince to show up there. Instead, Prince stopped at a club called Fifth Column. He stayed there for about 10 minutes in a VIP section and watched the dance floor from the balcony.

Many people thought Prince gave an interview to DC radio station WPGC earlier in the day. However, it was one of the DJs who edited himself into the 1986 Mojo interview. He even tried to update some of the questions so that it seemed current. Michael Bland and Tony M appeared on a radio show called "Hit Line" on March 15th.

16 MARCH: FAIRFAX (VA), PATRIOT CENTER

The second show was significantly shorter than the night before. The encore section of "Partyman," "1999," "Baby, I'm A Star" and "Push" was left out, making the concert almost 30 minutes shorter. There was also very little jamming during numbers such as "Gold Niggah" and "Get Off."

When the reporter asked Prince "where have you been?", he responded by saying "at your daddy's house" instead of the regular "at your momma's house." The performance of "Deuce And A Quarter" was a bit unusual since Prince went into a speech about violence, stating that "there's too much violence in the world today."

During the second set Prince really poured his heart into "Scandalous" and he worked the audience into a frenzy. Also very emotional was the rendition of "Purple Rain." The song brought the concert to a climax and one of Prince's "thank you... good night" remarks, but no one expected Prince to leave. That, however, was exactly what happened. With the crowd on its feet cheering, the house lights came on. This didn't discourage the 4,500 people in attendance. But within minutes, technicians were out on the stage dismantling the equipment. Many fans left the Patriot Center a bit bewildered.

On being asked by a few fans why the concert was cut short, Sonny Thompson responded later, "We didn't cut it short... He just left." Apparently, there were some minor lighting and sound problems which frustrated Prince during "Purple Rain." This is the most viable reason for the edited show, even though one of Prince's publicists said that Prince had halted the show because of the flu.

An after-show party was held at 930, a small club, only holding two or three tables, a bar and a dance floor. Prince showed up with his bodyguards at 1:30 am. He was wearing a fitted black leather jacket and was carrying his cane. He stayed in a corner of the club and sat on a ledge for about 20 minutes before leaving. One of the fans who attended the club reported:

It was a very, very small club with a very small stage where alternative acts usually play, although George Clinton played there last year. My friend and I were standing at one of the entrances to the room wondering if Prince would show up. While we were talking, my one friend's eyes got real big as he looked past me. I turned around, wondering what he was so amazed at, and guess who was standing right next to me, about two feet away? Yep, it was Prince.

Normally I wouldn't get too flabbergasted by seeing Prince. I try not to be a star-gazer, even though he is the most brilliant musical talent in the world, he still is just another person, right? But because I just happened to turn around unsuspectingly and he was standing right next to me, it kind of startled me and I just stood there wondering what to do. My friend had a notebook in his hand, so he held it out for Prince, but his bodyguard shook his head and said, "He doesn't

do that."

Prince stood there for about a minute, just looking around at the place, while the crowd started forming a circle around him. I didn't say anything to him. I figured "la" or "great show" sounded corny, and obviously he wouldn't answer me anyway even if I would have said or asked something intelligent. So I just stood there trying to be calm until his bodyguard escorted him to a corner booth. The crowd followed him and stayed there, just peering at him.

Now, I would have loved to see him get up and dance, or perform, but it doesn't seem right to gawk at him when he's sitting in a booth. I had always imagined that he would appear more feminine close up, but even with all of the makeup he had on, he looked "bad"! So, even with no performance, it was still a rather exciting experience.

17 MARCH: WASHINGTON DC, WARNER THEATRE

The third Washington DC area concert took place at the Warner Theatre, which holds only 1,200 people. Tickets for the show had sold out in less than two minutes! The cable network channel BET was in attendance, as well as many other of the media. Two busloads of kids from Gallaudet School for the hearing-impaired were given tickets to the show.

The atmosphere at the Warner show was more formal than that of the previous nights. Perhaps because of the media, Prince seemed to be trying harder to showcase his musicianship. Nonetheless, the show was spectacular and the small crowd seemed to feed Prince more energy than either of the Patriot Center audiences.

Rumours that Prince and Washington DC television/radio personality Donnie Simpson were good friends were verified, when Prince announced at one point during the show, "This one's for Donnie Simpson." He led the audience into an "N-P-G"-like chant, but instead he chanted "B-E-T." The pearl cage was not mounted at the Warner Theatre for "Insatiable."

It appeared that Prince either forgot some of the words or something went a little wrong during "The Max." The music started and Prince was dancing around, but when it became time for him to start singing, he grabbed the microphone and just sort of mumbled into it for a few seconds. He backed away, danced a little bit, then jumped in during the second verse.

"The Continental" / "Everybody Get On Up" was very long and contained a lot of jamming. "Deuce And A Quarter" was also extended with a piano jam and a guitar solo by Levi. Prince extended the show well into the night with the encore section of "Partyman," "1999," "Baby, I'm A Star," and "Push." Once again, Prince commented on his output of music, "People tell me I write too much music... No one can stop the music! As long as you're there, we'll be here." Unannounced, Carmen Electra joined the band onstage and danced through "Partyman." Prince was in a fantastic mood and gave the crowd a wonderful show.

The after-party invitations were for a club called The Dome. The party was first planned to be at the Fifth Column, but since Prince had stopped in there earlier in the week, they changed it. The VIP section at The Dome included Sonny, Kirk, Tony, Damon, Mayte, Carmen, and Prince, who arrived at around 1:40 am. He was wearing a red version of the suit he wears during the concert renditions of "7." Everyone seemed to be in a good mood and Carmen ventured out of the VIP section and onto the dance-floor for a while. She was wearing the same outfit that she wore at the concert, which was a small black and white skirt and top covered with a white long coat that featured Japanese writing on it. A white label 12" promo was brought out of the area in which Prince was sitting and taken to the DJ. It was Monie Love's "Born To B.R.E.E.D." Prince and the girls left at around 2:30 am.

On March 18th, Prince attended Eddie Murphy's wedding at the Plaza Hotel in New York. Lots of celebrities attended, including Quincy Jones, Bruce Willis, Bill Murray, Arsenio Hall, Lionel Richie, and Stevie Wonder.

Outside the record store Turtle's Rhythm & Views, where Prince signed autographs and played three songs, March 12th (page 8 above). Fans outside Turtle's with MTV's team on hand (page 8 below).

19 MARCH: RICHMOND (VA), THE MOSQUE

An incredible show, which topped the three Washington DC area shows. Prince seemed very relaxed and was having a wonderful time. The audience was extremely supportive. The set was identical to the first Fairfax show and the Warner Theatre concert.

At the beginning of the show, some members of the audience in the front rows were given Aunt Esther masks (featured in the "Sexy MF" video). During the end of "The Max," Prince called out the familiar cue "on the one," but the band continued to play. He repeated it again, but the music didn't stop. Finally, Prince turned from his seat at the piano and gave the band a sarcastic look of outrage, before repeating his cue. This time the demanding tone of his voice ended the song.

During a break after "Scandalous," when the crowd was remarkably loud and chanted for more, Prince teased them and said, "Richmond... y'all got some place for me and the band to stay tonight?" After another pause, the opening chords to "Purple Rain" were replayed and the crowd responded enthusiastically. Prince wandered up to the mike and half-whispered, "You know I can't leave without playing my baby."

After the show many fans went to The Omni, a hotel where George Clinton was appearing. Many expected Prince and N.P.G. members to make guest appearances, but they had boarded the buses directly after the concert for a 15-hour bus ride to Worcester. Clinton played a great loose four-hour concert at The Omni.

21 MARCH: WORCESTER (MA), THE AUD

The venue for the two Massachusetts concerts was changed from the Orpheum in Boston to the 3,800-seat Worcester Aud (about a 45-minute drive outside of Boston) at the last minute, when it was discovered that the equipment would not fit into the Orpheum. This caused some headaches for fans, some of whom didn't find out about the new venue until it was too late. About 500 more tickets were put on sale for each show. These sold out almost immediately.

Prince arrived in Boston on March 20th, and he was seen at a club called Avalon later that evening. He reportedly sat in a corner, surrounded by his bodyguards, watching the people. During the stay, Prince and The N.P.G. stayed at the Four Seasons hotel in downtown Boston.

The first night's show was really good, even though nothing special or really unusual happened. Nevertheless, Prince was in a great mood and the audience was also top-notch. He did an extra long version of "Purple Rain," in which he started to sing the first verse, then backed away and decided to play some more guitar. Prince remarked, "You all want to sing louder than I do!" which really excited the fans.

22 MARCH: WORCESTER (MA), THE AUD

The second night's concert was more inspired than the first, although there were no changes in the set, which had now been the same four concerts in a row, after Warner Theatre and Richmond, and the first Worcester concert. Louie Louie was in attendance.

During "My Name Is Prince," Prince burned a review of the previous night's concert from *Boston Herald*, even though it wasn't a negative review at all. "The Max" and "The Continental" were also longer than the first night. In the second set, Prince's guitar solo after "She's Always In My Hair" also included a bit of the guitar solo from "Temptation," similar to what he played in Fort Lauderdale, March 9th.

Prince and the band had checked out of the hotel and were all set to leave directly for New York after the show. Because of this, Prince had decided to cut the show short after "Purple Rain." No encore was planned, but when the house lights came up after "Purple Rain," no one would leave. People started chanting "we want Prince" and banging on their chairs really loud. The noise generated by 3,800 fans was simply incredible. Sure enough, 10 minutes after he had left the stage, Prince came back onstage with The N.P.G. The band had changed into casual "street" clothes, while Prince had changed into another outfit. Prince was obviously moved by the reception, and he said, "I wish I could take you all on tour with us, but our buses are too small!" They launched into a fierce 25-minute encore, with house lights up, as everybody in The Aud stood on their seats, danced, sang, and clapped



along. After jamming on the Purpleaxe for a few minutes, he sat it on the piano and began playing it like a regular keyboard. He would run from one side of the stage to the other, pointing fingers at fans in the balcony. You could see the joy and excitement on Prince's face!

24 MARCH: NEW YORK (NY), RADIO CITY MUSIC HALL

Prince was banned from performing at Radio City Music Hall after his 1999 concert in March 1983, when he blew one of the speakers that hover above the stage at the venue. His return ten years later to the 6,200-capacity venue was witnessed by amongst others Madonna, Eric Clapton, Spike Lee, Whitney Houston and Bobby Brown in the front rows. Reportedly, Madonna didn't even move or clap during the entire show.

Many felt the blasé New York audience was far too unappreciative during the concert. A fan wrote and complained about this: *My biggest complaint was the crowd. People were actually shouting at us to sit down. The couple next to us never moved a muscle and complained loudly about people who "won't sit still." What are they, made of steel? If you don't really like Prince, don't go to the concert.*

A few European fans who arrived in New York to follow the remainder of the tour also commented on the reception and the US audiences: *The New York audience was dressed to the 9's – it was the best-dressed audience we have seen at any show. But the crowd wasn't very responsive. This is true for nearly all the US concerts we saw. The audiences weren't as enthusiastic as in Europe. Particularly the first half of the show received a lukewarm response. They were a little hotter in the second half. Despite this, Prince was in excellent form and he smiled more than on the Diamonds And Pearls tour.*

The first New York concert was tight and professional, but probably because of the audience it definitely lacked the energy and excitement of many of the previous concerts. The set was also the same as it had been since the Warner Theatre concert a week earlier.

After the first New York concert, there was a party at Grolier's Mansion, with free drinks and arabic food. Prince and most of The N.P.G. attended as did Whitney Houston and Bobby Brown.

25 MARCH: NEW YORK (NY), RADIO CITY MUSIC HALL

The second night was similar to the first show and didn't contain any

changes in the set. However, Prince and the audience were more into it and many songs were extended with a lot of audience participation. The audience included supermodels Cindy Crawford, Christy Turlington, as well as Eddie and Nicole Murphy.

Instead of replying "Your momma's house" to the reporter's question of where he was last night, Prince said "Your father's house." Prince took a fall during "Scandalous," which shocked Mayte's mother, who was in the first row. During "Gett Off," Kirk broke through the skins of one of his percussion instruments.

An UPTOWN reader was invited up on stage: *It was really cool! Like being in Prince's private club. That stage is so large—it's like a dance floor. But when we faced forward and saw the huge Radio City Music Hall audience in front of us with all the house lights on, it was really scary, but totally cool! Prince stood on top of his piano, watching us dance, then he jumped down into the middle of us. He smelled like bubble bath.*

Before the show, Tony and Damon were in the lobby signing autographs. A fan who was there reported to us: *They are much bigger than I expected (over six ft tall). The crowd around Tony was a bit larger than around Damon and he looked a bit upset over that. I took the opportunity to talk to him, but I didn't want his autograph. I only wanted to know one thing, "Where is the aftershow?" Using the common interrogation trick of pre-assumed knowledge. He looked at me and smirked and said, "I don't think there'll be one. The man (I assume he meant Prince) has the flu."*

After the second night, Prince went to Nell's, which was extremely crowded. Rumours were flying about an after-show performance, but it didn't happen.

26 MARCH: NEW YORK (NY), RADIO CITY MUSIC HALL

The third concert was by most accounts the best night of the three-night New York stand. The audience was pumped and they were the only crowd in New York that was really into the first set of the show. When "When You Were Mine" came on, it set off a chain reaction that showed that most of the people knew he hadn't played it before on the tour.

Prince's guitar failed him for the guitar solo of "3 Chains O' Gold." He tried to make it funky, but threw the guitar at his technician in disgust.

Lenny Kravitz spent the whole show reclined on a storage box. Other celebrities included Boy George, David Sanborn, Rosie Perez, Q-Tip, and David Cole of C&C Music Factory.

27 MARCH: NEW YORK (NY), CLUB USA

Come / Black Muthafuckas In The House / Instrumental / When You Were Mine / Deuce And A Quarter / Blues In C (If I Had A Harem) / The Flow / Sexy MF—Love2 The 9's / blues / unknown tune / Delirious / Gold Nigah.

The show at Club USA, a new disco in New York, was arranged only two hours before it started. First it was to be at the Webster Hall, but they were booked. Most people at the club were dancing and partying, not knowing that gear was set up for a concert by Prince and The N.P.G. (minus Tommy Barbarella). Consequently, the audience contained few Prince fans and the regular disco crowd wasn't too excited about seeing the show, which is probably why it was so short, some 65 minutes. The set started at 2:25 am and continued until 3:45 am, with a 15-minute break.

The show was a lot looser and "dirtier" than the perfectly planned and timed Radio City Music Hall shows. Prince did much longer versions of the songs and let the band jam a lot.

They started with a new song, the funky "Come," before continuing with "Black Muthafuckas In The House." Prince would add to the obvious humour of the song by punctuating with a high-pitched "oh, my God!" After an instrumental came "When You Were Mine," with Lenny Kravitz guesting on stage. To introduce Kravitz, Prince asked the audience several times,



"Who is he?" "Deuce And A Quarter" closed the first half of the set.

The second set opened with a bluesy jam that included lyrics from "Blues In C (If I Had A Harem)." Next was "The Flow," "Sexy MF," which went into "Love2 The 9's." Prince then retired to the keyboards when Tyler Collins took over for a blues number. Supposedly, she is going to be recording for Paisley Park. Another cover version followed, before the concert closed with "Delirious" and "Gold Nigah."

A fan who attended the aftershow felt it presented another side of Prince: *When I watch Prince during a normal scheduled concert I see him as a womanizer and someone who does it to pay the bills. In an after-concert I see Prince the musician who cares about what's happening in the world, shares his personal experiences, jokes about how stupid racism really is, and respects people. I wish all of you get a chance to see both sides and know which is really Prince.*

27 MARCH: NEW YORK (NY), APOLLO THEATRE

Let's Go Crazy / Kiss / Irresistible Bitch / She's Always In My Hair / When You Were Mine / Insatiable / Scandalous / Gett Off / Gold Nigah / Purple Rain / My Name Is Prince / Sexy MF—Love2 The 9's / Damn U / The Max / The Morning Papers / Blue Light / The Flow / Deuce And A Quarter / Eye Wanna Melt With U — Sweet Baby / And God Created Woman / 3 Chains O' Gold / instrumental / 7.

Royalty came to Harlem as Prince and The N.P.G. played the historic Apollo Theatre. The concert was a benefit for underprivileged black kids, and the bulk of the 1,400 tickets were distributed to a local children's organization. The show was filmed for broadcast on VH-1. Excerpts were broadcast on MTV and New York TV news.

Some fans from Europe were lucky to get tickets to the show: *Only two hours before showtime, we were eating on the other side of New York. We didn't think we could get tickets to the show, but we felt we should at least give it a try. A brave cab driver took us to Harlem where a long line had formed. Tickets never went on sale to the concert. Only people on a special "guest list" were getting tickets from a box office inside. But we were lucky! A middle-aged white man who wasn't interested in the concert offered us tickets in the fourth row! The theatre was very small and almost everyone in the audience was black. Cameramen, photographers and the press were there. Drinks were free.*

"Yeah, we Uptown tonight!", Prince yelled to the crowd before launching into "Let's Go Crazy." The two-hour show opened with the second set (of older material), while the first set, concentrating on the new album, was played secondly. The usual encore section was omitted. "Peach" and "The Continental" were also left out, while "When You Were Mine," with Lenny Kravitz guesting once again, was added to the first half of the show. During "She's Always In My Hair," Prince walked through the audience, playing the guitar. All in all, a great show with a very warm and emotional atmosphere. Prince smiled a lot.

The Apollo Theatre show was Prince's third concert in a 30-hour time period. The New York papers and Associated Press made a big deal out of this. Incidentally, Prince hired a film crew to document his entire stay in New York City.

Outside The Aud, Worcester (page 10 above).
Prince at the Radio City Music Hall, March 26th (above).



29 MARCH: MONTREAL (CANADA), FORUM

Prince's first-ever appearance in Montreal was a real media event, generating TV shows, club parties, and 24-hour all-Prince radio broadcasts. The show was really great, with one of the wildest audiences of the entire tour. They screamed from beginning to end and jumped on their seats. The noise was deafening. Prince remarked a couple of times, "You are crazy, or what?" The encore section was particularly frantic with a lot of loose jamming. "1999" was stretched out with solos by Levi and David Jensen.

"Peach" and "Blue Light" were left out for the first time on the tour, making the first set much shorter than usual. The piano sit-down began with a portion of "Love 2 The 9's" with the band backing, before Prince returned to the usual lines from "Eye Wanna Melt With U" and "Sweet Baby" (both spoken and sung). It was the first time since the March 11th Atlanta concert that Prince changed the piano segment. "She's Always In My Hair" was followed with an echoed guitar solo similar to "Temptation."

30 MARCH: TORONTO (CANADA), MAPLE LEAF GARDENS

Much less inspired than Montreal, "Peach" and "Blue Light" were left out again, but this time Prince added "When You Were Mine" and the closing jam was unusually long and contained a lot of jamming.

Prince tried to set a newspaper on fire during the opening "My Name Is Prince" but he failed. After watching three matches fail to do the trick, he finally gave up, booting the paper into the photographers' pit. During the "Soul Train" scenes in "The Continental"/"Everybody Get On Up," a girl danced in a frenzy, before going down in front of Prince, who remarked, "Oh... I like Toronto!" Prince also got a girl on stage to sing, but he complained that "you gotta put it on the beat, girl."

In the second set, during "Kiss," Prince suddenly jumped off the stage into the crowd. Before launching into "Get Off," he asked the crowd if they were going to be there if "I come here 17 nights? If I come here 22 nights? If I come in 23 positions in a one-night stand..."



1 APRIL: DETROIT (MI), FOX THEATRE

Prince arrived at the beautiful renaissance-looking 5,000-seat Fox Theatre at around 5:20 pm. One of the ushers said that Prince and two of his bodyguards just walked around the theatre admiring its beauty.

A pre-show soundcheck was still going on when the audience was allowed to enter the gorgeous Grand Lobby of the theatre. The soundcheck included work on "Peach" and lots of jamming.

The show began 45 minutes late, as an early spring snow-storm hampered travelling to the theatre to some degree. During "My Name Is Prince," Prince burned a copy of a Detroit entertainment magazine. The first set was basically the same as always, but Prince was definitely into it and enjoying himself. During the sit-down piano segment, Prince's microphone experienced a moment of extreme feedback, prompting Prince to joke, "I didn't know I could sing that high. I like it when that happens cause I get paid. No more working for free." By this remark he probably meant that the technicians are fined whenever something like that happens.

During the "Everybody Get On Up" part of "The Continental," Prince asked a woman who was on stage, "Do you wanna say something?" "Yes! You're great!" was her reply, which caused Prince to remark, "I'm afraid you're right."

The second set really got the place jumping. Towards the end of "Kiss," Prince ran down into the audience, which of course resulted in a wild frenzy. He ran into the audience again during "Irresistible Bitch." Next followed a great version of "She's Always In My Hair," which the crowd was really into. Prince even let them sing the chorus. During a break in "When You Were Mine," he did his classic "Am I qualified?" and "I'm gonna sit over here until you make up your mind" routine (from the *Purple Rain* tour).

Before Prince kicked off "Get Off," he said, "My Motor City! Y'all know you're my Motor City - see you understand me!" Towards the end of "Purple Rain," he gave a "live for love" speech like he did on the *Diamonds And Pearls* tour. The house lights then came up, and a few people started to leave. Prince's stepbrother, Duane, and one of the other bodyguards came out on the stage and motioned for the audience to make some noise, which they certainly did! A few minutes later, Prince came out and said, "Would y'all come and see us if we played six nights here? What if we played 25 nights? We might set some kind of record." This made the crowd even more enthusiastic.

The encore section was terrific. In fact, the entire balcony shook! At one point, Prince ran on top of the speakers and over to one of the large statues that are inset into the wall on each side of the stage. He stood next to it for a few seconds and then climbed up on it so he was looking it right in the face. He even started to act as if he was fondling and dancing with it. The crowd loved it! A fan commented: *When he climbed the female Buddha statue and simulated some "nasties" with it, I was right there about 10 feet away and standing on the armrests of the seat. I couldn't believe how close he was. The balcony was swaying during the encore. I thought it might collapse and I'm glad I wasn't under it.*

After the show, a few hundred members of Prince's entourage hit Legends nightclub. The guest of honour, however, never made it into the club. Prince's limo pulled up at about 2:30 am, half an hour after closing time. "We tried to stay open for him," said Legends co-owner Chris Campbell. "But we had to close. We could get in trouble."

2 APRIL: DETROIT (MI), FOX THEATRE

Prince was obviously taken by the Fox Theatre, as he decided to have some photos of him and The N.P.G. taken in the lobby. A photographer took several shots of Prince with the band, and then just Prince and Mayte posing next to one of the marble columns. Some 250 fans were inside the lobby and watched the photo session. 20 minutes later, the audience was allowed to enter the theatre. But, the strange thing was that Prince and The N.P.G. were playing! The curtain was down, so no one could see them. They were playing "Come," which had been premiered during the Club USA gig. They jammed on this for about 10 minutes as people began to get to their seats.



The following concert was even better than the night before, and easily one of the best of the entire tour. The concert was professionally filmed by multiple cameras in many angles. Once again, Prince burned the local entertainment magazine during "My Name Is Prince," while "The Max" and "The Continental" were longer than the night before. The rap segment in "The Continental" was running slightly too fast. For a moment Prince looked like he didn't know what to do, but he regained his composure and continued with the song. After the usual piano sit-down intro with some lines from "Eye Wanna Melt With U" and "Sweet Baby" at the piano, Prince sang a part of "Love 2 The 9's" with the band backing, before going into "And God Created Woman."

During "Irresistible Bitch" Prince ran into the audience, where he sang part of the song. He also added "When You Were Mine" again to the second set. He broke down the song in the middle and did the "qualified" routine again, then resumed and finished the rest of the song.

Again, after "Purple Rain," the bodyguards got the audience to scream, and a few minutes later the band came back onto stage, but no Prince. Several minutes later, Prince said in a hilarious nasal voice, "Prince has left the building! If you want a refund, please move towards the stage. Prince has left the building!" The audience thoroughly enjoyed this, and Prince was clearly having a lot of fun. He walked out onto the stage and went into a speech that led to "Black Muthafuckers In The House," "Look at him up there doing nasty things and making lewd gestures in the direction of my wife and using vulgar language. I just get in the building five or six minutes and already he's throwing out a couple cuss words..."

The regular encore section began after "Black Muthafuckers In The House," and Prince did a lot of extended jamming on the Purpleaxxe. He also went over and danced with the statue again, before giving it a kiss and running back onto the stage to conclude the show.

Prince left Detroit on a high note. The show was well-received and the audiences were fantastic. One of the local radio personalities remarked that it was the best show he had ever seen. The audience included Wally Saford, a band member in 1986-87, and his young daughter.

4 APRIL: CHICAGO (IL), CHICAGO THEATRE

A superb show, which included a surprise performance of "Cream" as an extra encore, played when people had started to leave the venue after the usual closing medley. The song hadn't been played since the March 12th concert in Atlanta.

Right before Prince launched into "Peach," he said, "Chicago, can I get this nasty new song outta my system right away?" The crowd's reaction was thunderous applause. Prince's yell of "woow!" after he performed the song seemed to show that he was really enjoying the concert.

"Are we in Chicago?" Prince asked before kicking off "Deuce And A Quarter." "Just so I feel at home, give me one of those gangster grooves." During the number, Prince asked Damon Dickson if he was happy. He said

no, because he needed something sexy. Prince said, "Something sexy?" "Some sexophone? Sexophone blow!" Prince then asked Damon why he still wasn't happy. Damon said he wanted to hear the ladies. Prince then introduced "Kathy J on the baritone." During her solo, Damon laid on the floor of the stage, and proceeded to get happy by way of an "erection" of comical proportions in his pants. Prince interrupted and said, "Mr. Dickson, I don't think you can get that happy in here." He asked Tony what kind of show this was. His response was, "I don't know, freak show I think." Prince then said, "That was a little too sexy." It was a very goofy, good-natured and funny little segment.

The piano segment was the same as in Detroit, April 2nd, with recited lines from "Eye Wanna Melt With U" and "Sweet Baby" preceding a sung part of "Love 2 The 9's" with the band backing.

The performance of "Scandalous" was one of the best moments of the concert and it lived up to the title of the song. Prince was really into the number and seemed to be having a great time, rolling around on the stage. "Purple Rain" was followed by some funky guitar jamming by Prince and a few words, "Till we meet again. Live for love. Without love you don't live. Peace."

Before coming back on stage for the encores, Prince repeated his "Prince has left the building" joke from the second Detroit show, "I regret to inform you that Prince has left the building. If you wish to purchase a refund... Wait a minute, you can't purchase a refund. I didn't say that shit right." Then he came back on stage and was presented with gifts from audience members. He commented, "This is my night!" The gifts included a toy Easter Bunny, a bouquet of flowers and a long string of white beads. Prince examined the pearls, as if he were buying them in a store and pretended to hand them back, shaking his head and saying "nah." Then he put them on around his neck and said, "That's kind of working. That's alright, I'm ready now" as the audience cheered as loud as possible. The encore ended with a great performance of the closing jam.

After the closing medley the audience would not let Prince "get off" that easily. Although many people began leaving, those who stayed made such a racket that Prince and the band came back out and performed a great version of "Cream." The show finally ended about midnight.

An aftershow party was held at Chicago's China Club. After three separate "security checks" by his bodyguards, Prince's entourage showed up at 11 pm. They ordered large amounts of food. Staffers were sent to Omni for groceries and the club was forced to call in extra employees to cook. The members of The N.P.G. were there, but Prince didn't show up until about 3 am. He went directly to the VIP room, but left the club after 10 minutes or so.

Outside the Fox Theatre, Detroit, and the Chicago Theatre (above).
Prince slipping on stage in Toronto, from *The Sun* (page 14).

5 APRIL: CHICAGO (IL), CHICAGO THEATRE

The second night was quite disappointing in comparison to the first show. Prince seemed a little less "on" and the audience wasn't as enthusiastic either. Perhaps it was this chemistry between Prince and the audience that explained why several songs that had been played the night before (and previously on the tour) were left out. "Peach" and "Blue Light" were not played in the first set, while "Gett Off" and "Gold Niggah" were left out of the second half. Unusually, "Blue Light" was placed in between "Scandalous" and "Purple Rain" in the second set.

Prince asked the reporter during the "interview" preceding "The Morning Papers," "Do you know you're a pest?" During the audience participation part of "The Continental," Prince urged one of the people on stage, a rather short woman, to sing along. Everyone in the house, including Prince, was surprised when she belted out the "get on up" line with a rich, gospel-inspired voice. Prince said something like, "What? Are you trying to steal my show? And you're wearing purple as well."

Instead of Damon's X-rated contribution to "Deuce And A Quarter," Tony M did some rapping. The piano segment was changed from the preceding nights and included a sung part of "Sweet Baby" after "Love 2 The 9's."

One of the highlights was the guitar solo after "She's Always In My Hair." Prince turned up the delay or something on his guitar and played a riff which went back and forth between the right and left speakers. The crowd waved in synch with the sound of the guitar moving back and forth.

Prince spent most of the day before the show shopping. He was seen at Water Tower Place, while 20 members of The N.P.G. and the entourage were audience members at the *Oprah Winfrey Show*. Morris Hayes and Tony M appeared on WGCI, a Chicago radio station, in the morning on April 5th. The radio stations offered two tickets and aftershow information to the person doing the most outrageous thing. Some guy dressed up in his girlfriend's purple panties and sang "Darn U."

6 APRIL: CHICAGO (IL), CABARET METRO

The Sacrifice Of Victor / Come / Gold Niggah / Gett Off / Black Muthafuckers In The House / instrumental / Them Changes / Red House / Sexy MF – Love 2 The 9's / Peach / Papa / Bambi / Call The Law / Deuce And A Quarter / Partyman – Loose / 1999 – Baby, I'm A Star – Push / Daddy Pop / Horny Pony.

Prince was still performing at the Chicago Theatre when radio stations in Chicago began announcing that he would play a surprise gig at the 1,000-capacity Cabaret Metro. Immediately fans began flocking to the club and the line formed at 9 pm for \$20 tickets that would go on sale at midnight. With a 250-person guest list, 750 members of the public were admitted.

Using rented gear and the house PA and lights, Prince took the stage a few minutes after 2 am. "Sorry, I'm late," said Prince, boasting a chest-exposing frilly white jacket. As the crowd cheered, he said, "I don't know why they call this Chi-Town? Ain't nobody in here shy." He also commented on Chicago and said it was the town that never sleeps. The first set opened with "The Sacrifice Of Victor." The next number, "Come," was introduced by Prince, "C-O-M-E... What's that spell?" The set continued with an extended "Gold Niggah," and "Gett Off," which turned into a great improvisational and instrumental jam. Prince asked how many people in the house wanted to join The N.P.G. It would not take a genius to guess that everyone screamed their lungs out to indicate that, yes, they would all like to sign up right now.

After "Gett Off," Prince asked the crowd, "So what did you think about the Rodney King trial?" The audience chanted, "Bullshit, bullshit..." He made a comment that there were black and white people in the audience, and that everyone was getting along. But then, he said that he personally didn't like to have black muthafuckers in the house because they can't control their erections and they curse and swear. "Man, don't you just hate it when the Jiggs come in the house? Taking up the floor while I'm trying to dance. There outta be a sign outside saying 'No black muthafuckers in the house!'" Prince's humorous tirade of course lead into "Black Muthafuckers In The House." Actor Malcolm-Jamal Warner, former Cosby kid (Theo), guested on stage during the number and showed off some adroit rapping skills, before they played an instrumental which closed the first set, which lasted about 50 minutes.

After a brief intermission, Prince brought blues guitarist Buddy Miles on stage to perform his "Them Changes." They continued with Jimi Hen-

drix's "Red House." After the usual medley of "Sexy MF" and "Love 2 The 9's," Prince asked if he could play some new music. "Peach" was then introduced with the same line of "I've got to get this song outta my system" as was used during the first Chicago Theatre concert.

The next song was so new that he didn't know the lyrics. Somebody brought out a large purple photo-album-sized hard cover folder which contained some recent Prince compositions. Prince sang the lyrics to "Papa," a harrowing song about child abuse.

After finishing "Papa," Prince started playing "When You Were Mine," but decided to do "Bambi" instead. However, Prince didn't sing a word to the song as the audience sang it all by themselves, leaving Prince to do a lengthy guitar solo. "Call The Law" followed.

Before launching into "Deuce And A Quarter," Prince invited on stage an old lady named Mary Boyer. She is quite well-known in the States as Prince's "oldest fan." A fan continues the story: *That woman is a 70-year old dedicated Prince fan since 10 years, and if anyone deserved to go up and meet Prince it was her. Before the show, my friend told Gilbert about Mary. We then talked to Joey, one of Prince's bodyguards and got into the show. I stood right next to her at the show and we were both by the stage on the left side. I caught Prince's eyes during the concert and pointed to Mary. He did a wild double take and smiled.*

Before kicking into "Deuce And A Quarter," Prince said, "Yo, whose Grandma is this over here? We got to get her up here!" And we helped her up on stage. Prince let her sing. The first line is "Glam Slam Granny with the hot pants on." She danced on stage and Prince gave her a hug and a kiss. She whispered, "I love you, I love you, I love you" in his ear and he said, "Oh, I like this one!" Then she got to watch the rest of the concert from the side of the stage. It was so wild seeing her up there. It was very cool!!

The crowd really got into the number, singing "Go granny, go granny, go!" to Prince's delight. After the song, Prince said good night, but all of a sudden, he came back and did "Partyman." The audience was so enthusiastic that they continued with the "1999" / "Baby, I'm A Star" / "Push" medley. During the end of the jam, the band was throwing lots of tambourines into the audience. Damon was joking around pretending to solicit money in return for a tambourine. While more than one person did in fact hold up some bills, Damon ended up tossing the tambourines into the audience, without making any extra income on the side.

However, the show was not over. Even though it was about 4 am, the crowd was so pumped up and applauding and yelling so much that they were able to get Prince and the band back out on stage one more time. When he came out, Prince asked the audience if they were ready to go home yet. They played "Daddy Pop" and "Horny Pony." At 4:20 am, Prince said he really had to go, "I have a concert to do tonight."

All in all, the show lasted almost 2 1/2 hours and many felt it was one of the most exciting Prince concerts they had seen. Prince was in fabulous mood and was very talkative throughout, proclaiming himself "your momma's favourite freak." At one point he said, "I like doing regular gigs, but this makes it worthwhile. This is what we do." A fan gave his opinion of the show: *This was the best performance I had ever seen, bar none. I have heard recordings of other after-shows Prince has done in the past, but I do not think that any of them could surpass this one. In fact, probably only a few could even equal Prince's performance at the Metro. Prince was very loose and in great form. The band performed as a killer, atomic-powered funk machine that took no prisoners and showed no mercy. Anyone who questions the musical ability of The N.P.G. simply does not have a clue as to the tightness that the group has as a performing unit.*

While watching the show, standing just a few yards from the stage, amidst an eclectic crowd of punks and yuppies (and one funky grandma), it felt like I was an extra in a movie. It was just too good to be real, yet it was. I never imagined that any performance could be so energetic, powerful and just plain excellent. And to think that for a while I was debating with myself whether I really wanted to go into the show when I knew it would not end until about 3:30 am or later...

6 APRIL: CHICAGO (IL), CHICAGO THEATRE

Another really exciting concert, although a bit short, about two hours. "When You Were Mine," "Gett Off," "Blue Light" and "Peach" were all left out. Mavis Staples guested on stage for a rare performance of "I'll Take You There," the only time of the tour it was included in the regular set.



"In your grandmother's house," was Prince's reply to the journalist's question prior to "The Morning Papers." The piano intro to "And God Created Woman" was different from earlier shows. He started by singing a bit from "Sweet Baby," backed by organ and some guitar lines, before he went back to the usual recital of lines from "Eye Wanna Melt With U" and "Sweet Baby."

The second part of the show was more exciting and really got the crowd going. "She's Always In My Hair" was followed by a bluesy guitar improvisation by Prince, much longer than usual. Mavis Staples was introduced after "Scandalous" and she joined the band for "I'll Take You There," which really had the audience participating. Before Mavis left, she walked over to Prince, who was sitting at the piano, and gave him a big hug. Really sweet "Purple Rain" followed and created a warm atmosphere.

The encore section started by Prince doing a humorous spoken intro to "Black Muthafuckers In The House." The funky accent carried over into "Gold Nigga." Tony M talked about racism and included some lines from Bob Marley's "Get Up, Stand Up."

Following the last Chicago show, Prince returned to Minneapolis for a few days of rest.

10 APRIL: SAN FRANCISCO (CA), THE BILL GRAHAM CIVIC AUDITORIUM

The San Francisco shows were originally slated for the smaller Berkeley Community Theatre (3,000 seats). The switch was made after Berkeley Po-

lice Chief Daschel Butler told the concert promoter that he was worried about possible security problems. "Prince is not a problem for us," Butler said. "I'm a big fan. I probably have all his records. But he's a major musician, he's big, and he could draw a crowd way in excess of the 3,000 seats available at the Community Theatre." They were afraid that people would be hanging around the periphery, trying to get in. The Bill Graham Civic Auditorium is more than twice as big.

A few numbers into the concert, it was quite apparent that there had been a lot of pent-up excitement over Prince's return to the Bay Area; the crowd was simply going nuts. Prince was clearly in a good mood, and maybe a little taken aback by the crowd's enthusiasm, even though he had gotten similar reactions throughout the tour.

During the guitar solo in "The Morning Papers," Prince scampered down the steps at stage, right into the crowd. Not surprisingly, everyone was on their feet in near bedlam. After the song, Prince looked over in the direction where he had just gone into the crowd moments before and exclaimed in a mock voice, "I ain't afraid of you mother-fuckers!" The place erupted.

The piano segment was very long and featured recited lines from "Eye Wanna Melt With U" followed by a sung and spoken part from "Sweet Baby." A short part of "Love 2 The 9's" was also sung before the usual spoken lead-in from "Sweet Baby" to "And God Created Woman."

"7" was one of the standouts of the show, with the incredibly enthusiastic crowd of 7,000 singing along to the chorus. Another highpoint was an absolutely searing version of "She's Always In My Hair." During the closing jam, Prince played the Purple X while stretched out horizontally atop one of the huge walls of amplifiers to the side of the stage.

Many people expected Prince to play at the Warfield Theatre later that night, as he had on the *Lovesexy* tour. Though there was no prior notice, as there had been in 1988, the idea didn't seem too far-fetched as the theatre is just down the street from the Civic Auditorium. People who went there were told by security that Prince had in fact planned to play, but for some reason it had been cancelled.

An afterparty was held at a club called DV8 in downtown San Francisco. A radio station announced that Prince and The N.P.G. would appear at the club for a "mingling party." The band arrived around 1:30 am and entered a small VIP area where only those with special passes from Prince's team were allowed in. Prince himself arrived at 2:50 am and the room was then closed. Prince stayed for about 40 minutes, after which the small room was opened to all club patrons. The band members left about 15 minutes after Prince.

11 APRIL: SAN FRANCISCO (CA), THE BILL GRAHAM CIVIC AUDITORIUM

The second San Francisco show was decidedly less spectacular than the first night. Prince's voice was almost shot after the previous night and he seemed to be losing his voice on occasion. Consequently, the concert had Prince singing less vocals than usual. At one point in the performance, Prince referred to Levi as "Mr. Strep Throat," indicating that Levi was also a little under the weather.

The set list was the same as the night before, except this time "When You Were Mine" was not performed. The highlights included a transcendent "7," a scorching "She's Always In My Hair," and an intense performance of "Scandalous."

Because of the throat problems, an aftershow seemed unlikely as even people in the road crew told fans that Prince wasn't feeling well and almost certainly wouldn't be performing later in the evening. But, guess what!



12 APRIL: SAN FRANCISCO (CA), DNA LOUNGE

The Sacrifice Of Victor / Come / Peach / Gold Niggah / Black Muthafuckers In The House / I'll Take You There / Papa / Sexy Dancer / Let's Get Satisfied / Headline / What Is Hip / When You Were Mine / Sexy MF - Love 2 The 9's.

At 9:45pm, during the intermission of the second Civic Auditorium concert, Prince decided to play an aftershow at the DNA Lounge, another club in downtown San Francisco. By 10pm, the word was going out on Bay Area radio stations, and three hours later, what seemed like a much too large crowd had congregated, lined around the block. However, almost all of the 600 people who were there were allowed in. Admission was \$25.

The entire N.P.G. minus Mayte took the cramped stage at 1:45 am for a 100-minute set that was divided into two halves. There was superb jamming all throughout the gig, with The N.P.G. really showing off their funky improvisational skills. Prince proclaimed at one point, "Can't nobody hang with my band!" They played until 3:40 am.

"I was born on a blood-stained table, with a cord wrapped 'round my neck," Prince said at the start, quoting from "The Sacrifice Of Victor," which kicked off the concert. "Come" followed, with Prince urging the crowd to shout the title and do as it implored. "Cut me, cut you, we both bleed red," he said, quoting from "Race" before cutting into "Peach." Prince then stopped "Gold Niggah" and gave the stage to the Game Boyz, who began to improvise beats on tambourines. "Black Muthafuckers In The House" closed the first half of the show.

After a 10-minute intermission, Prince came back onstage and promptly slammed into a version of "I'll Take You There," kicking up his striped high heels and digging them into the stage with every beat. After playing the intense "Papa," Prince said softly, "How many of you out there have kids?" A few raised their hands. "Don't abuse them or they might end up like me," he said with a smile. They continued with a funky rendition of "Sexy Dancer," performed fairly different from the studio version, which led to "Let's Get Satisfied," which had slightly different lyrics from George Clinton's version on *The Ryde Divine* TV special.

During "Headline," a Robert Johnson tune with Sonny Thompson on lead vocals, Prince played an incredible five minutes on Sonny's bass. He stood at the front of the stage and pumped out a thumping, sliding solo, daring Michael Bland to keep up with him. He included some parts from "777-9311." Handing back the bass to Sonny, he announced with a smile, "Just seeing if it worked!"

A scorching instrumental version of Tower of Power's "What Is Hip?" followed. The horn section really rocked on this one, and Prince added to the intensity with some amazing guitar solos. After "When You Were Mine" the set closed with the medley of "Sexy MF" and "Love 2 The 9's."

Barry Walters of *San Francisco Examiner* pinpointed the differences between the club show and the Civic Auditorium concerts. "The vibe was much less mainstream, truer to Prince's funk-freak past. The full N.P.G. swung on a groove until it took on a momentum of its own, rather than racing from song to song. Prince played a whole lot better. This time, the focus was firmly on him. You couldn't take your eyes off the curiously small, pompadoured figure in full make-up and enough attitude for a large posse of debutantes." A fan commented: *Everybody in the band got to jam at some point in the show, and after seeing the show I was thoroughly convinced that this is the best band Prince has ever had. An incredible show...*

15 APRIL: LOS ANGELES (CA), UNIVERSAL AMPHITHEATRE

Because Prince hadn't been feeling well, the three Los Angeles concerts originally scheduled from Tuesday, April 13th, through Thursday, April 15th, were pushed back to Thursday through Saturday. Prince suffered from upper respiratory infection. Prince came to Los Angeles on April 14th after having stayed on in San Francisco.

The first LA concert was very good and despite Prince not feeling well, he did a very tight show. "Blue Light" and "Peach" were added to the set again, after being left out a few times. "When You Were Mine" also returned to the set.

There was an added urgency to the weekend in Los Angeles due to the impending announcement of the verdict in the civil rights trial of four police officers in the beating of black motorist Rodney King. The verdict was scheduled to be announced on April 17th. People in Los Angeles were scared and nervous about another possible riot. This created an intense, emotional mood for "Purple Rain," which was one of the highpoints of the show. There was a feeling of togetherness in the room, and people were singing and holding hands. During the end of the song, Prince, obviously referring to the trial, stopped and recited some lines from the song "Race," "Race in a space I call human. Race, face the music, we all bones when we dead. Cut me, cut you, we both bleed red." He also gave a "live for love" speech at the end of the song.

Preceded by some lines from "Eye Wanna Melt With U," most of "Sweet Baby" was played during the piano segment, which ended as usual with some spoken lyrics from "Sweet Baby." Due to the respiratory infection, Prince had trouble reaching the high notes at the beginning of "3 Chains O' Gold."

Prince followed "She's Always In My Hair" with a great guitar improvisation, unlike anything he had done previously on the tour, before going into "When You Were Mine." Unusually, "Get Off" started off with the guitar riff that kicked off the *Sign O' The Times* show.

Before the encores started, Damon came on stage and hyped up the audience who were screaming and cheering. Finally, a voice came over the speakers, "Prince has left the building. If you would like refunds... kiss my ass!" With that, Prince and The N.P.G. returned to the stage and Prince said, "I'm sorry, I couldn't resist. Afterparty's at the Glam Slam. Everybody's invited!" They then treated the audience to a frantic closing jam, with Prince duelling on his Purple P-axe with Tony and Levi on guitars.

During the show, a list was passed around the first rows in order to get names on a guest list at Glam Slam West. The list said that an R&B band called The Secrets was going to perform that night. Many thought this was Prince and The N.P.G. in disguise. It turned out that the equipment had been set up on the stage, but Prince chose not to perform. He was there for about an hour to attend a private aftershow party, though.

The first LA show was attended by Cat. Later in the week, Carmen, Sheila E., PM Dawn, Quincy Jones, Richard Pryor, Magic Johnson, Paula Abdul, Joe Jackson (Michael's father), Phil Collins, Jody Watley, and actors Bruce Willis, Demi Moore, Tom Cruise and Nicole Kidman were sighted at the concerts.

16 APRIL: LOS ANGELES (CA), UNIVERSAL AMPHITHEATRE

Before the house lights went out and the second LA show began, a studio version of "Come" was played over the speakers. The audience went wild; they were dancing in their seats to the incredibly funky tune.

The show featured the same set as the previous night, but Prince added a few verses from "Alphabet St." towards the end of "When You Were Mine." The piano sit-down was also different, containing "Sweet Baby" (both sung and recited lyrics) and the usual lines from "Eye Wanna Melt With U." "Purple Rain" also contained lyrics from "Race" and a "live for love" message. All in all, an incredible show which was even better than the first, with more inspired performances throughout.

17 APRIL: LOS ANGELES (CA), GLAM SLAM WEST

The Sacrifice Of Victor / Come / Black Muthafuckers In The House / Gold Niggah / Race / The Ghetto / Call The Law / Sexy Dancer / Let's Get Satisfied / Anna Lee / Alphabet St. / Device And A Quarter / Papa / Headline / What Is Hip / Sexy MF - Love 2 The 9's.

The aftershow was announced on the radio around midnight. Surprisingly, not more than 200-300 people showed up. Prince and The N.P.G. took the stage shortly after 2 am. The two-hour show was divided into two sets. The first was about 70 minutes and the second 50 minutes.

A fan from San Francisco described how he chanced upon seeing the performance: *I got off work at 6 pm Friday evening and took off for Los Angeles. Including a stop for dinner, I got down there about 12:30 am. Since I had never been to Glam Slam, I wasn't sure exactly where it was and hence I wandered around for a seemingly long time in circles trying to find it. The street it's on is one of those kind that go on for a while, then is broken up for several blocks and then picks up again further down. Of course, the map I had only showed the part of Boylston Street that is residential and not the part that was a little farther downtown where the club was.*

While I was wandering around trying to find the club, I heard a DJ on the radio announce that Prince was playing at Glam Slam that evening (morning, actually). This hastened my search. I got there in time and amazingly was able to go on in. I couldn't believe that I got in! I found out that many people were turned away from the aftershow in San Francisco, but here in LA, at Prince's own club, it wasn't even full to capacity! Though somewhat surprised, I was nevertheless grateful as I had been envisioning having to go through all sorts of hell to get myself in there.

Shortly after 2 am (I hadn't been there more than 20 minutes), Prince and The New Power Generation took the stage. Since everyone else had been there for a few hours, they had grown a little weary, but I on the other hand was fresh and the adrenaline was pumping. This despite the fact I had been up since 6 am, had worked all day, and then driven six hours straight from work!

After starting with "The Sacrifice Of Victor," Prince began "Come" by spelling out "C-O-M-E" and the crowd following. Referring to the verdict in the Rodney King trial, which was scheduled to be announced in just a few hours, Prince asked the crowd, "So what y'all think of the verdict?" He then adopted a white-person type of voice and said, "Well, I'm afraid I'm going to have to side with the police on this one." "Don't you just hate it when them jigaboos come into your neighbourhood, leaning on their erections and carrying on?", Prince mockingly asked the audience, during which time Tony took the opportunity to perform a few pimp-type poses. Prince then introduced "Black Muthafuckers In The House," "You know, sometimes I just wish they'd put up a big, white sign that says 'No black muthafuckers in the house!'"

They next performed a longer version of "Gold Niggah." Prince then brought out the purple book. He read from the book the lyrics to "Race," which again dealt with racism, but this time in a more straightforward manner. It was obvious that the band didn't know the song that well, as Prince had to tell Michael Bland how to get the correct drum beat. He also had to talk to the horns for a bit.

The band performed a cover of "The Ghetto," a classic soul groove and the band stayed on top of it for quite a while. Taking over from Tommy Barbarella on keyboards, Prince led the audience in a sing-along of the chorus, with the men singing the line "the ghetto," and the women responding with "talking 'bout the ghetto." The first set concluded with a fiery "Call The Law," during which Prince dazzled the crowd with a couple of extended guitar solos which brought down the house.

After a 20-minute break, the band returned for "Sexy Dancer" and "Let's Get Satisfied." Prince had the audience chanting during the latter. This was followed by a cover version of the Elmore James blues number "Anna Lee." Another surprise followed with a funky "Alphabet St." Prince and Levi traded "chicken grease"-style guitar licks. The band stretched out on "Deuce And A Quarter" for a long time. Both Prince and Tony performed extended raps. When it was over, Prince said, "Sometimes that groove just sounds so good you don't want it to stop!"

The purple book was brought out again for "Papa." When the song was over, Prince asked the audience if they had kids, and said something like, "Don't abuse your children, or else they'll turn out like me." Prince then borrowed Sonny's bass and played a five-minute bass solo during "Headline." When he was finished, he joked (as in Chicago), "I just wanted to make sure it worked." Prince acted like he was leaving after "What Is Hip?", but the horn section started the opening refrain from "Sexy MF," and the crowd begged him to stay as he mockingly headed offstage. The "Sexy MF"/"Love 2 The 9's" couplet provided an appropriately sweaty climax to the evening.

17 APRIL: LOS ANGELES (CA), UNIVERSAL AMPHITHEATRE

The last night was the most exciting show in LA and one of the outstanding concerts of the tour. There was a renewed sense of joy in the city since no riot had occurred after the reading of the verdict that morning.

During the first set, Prince's vocals were a little weak, probably due to the viral infection. His voice cracked a bit during the high notes of "Damn U." Prior to the show, Prince stood atop the arena roof and pelted fans with T-shirts, posters and hats.

Prince spoke a few of the lines from "Race" again during "Purple Rain," and he also gave a brief "live for love" speech. With the house lights up and a few making their way to the exits, they came out one more time for "Call The Law." Levi asked, "When there's chaos, what you got to do?" Tony replied, "You got to call the motherfucking' law!" However, it didn't stop there. "Partyman" began with Prince asking the crowd, "What's my name?" Everyone shouted back "Prince." He replied "Nnnnnnn... what if I told you I changed it, then what would you call me? Anything you want, just call me..." "Partyman" was followed by the usual medley of "1999" (longer than usual), "Baby, I'm A Star," and "Push."

Backstage at the Universal Amphitheatre were Phil Collins, Tom Cruise and his wife Nicole Kidman. After the show, Prince and entourage partied back at Glam Slam West until the early morning.

Compiled and written by the UPTOWN staff.
Intro by PER NILSEN and MAGNUS NILSSON.

Photos by NATHAN WRIGHT, SPS,
REN NORTON/SHOCKADELICA magazine, and R. P. M. NIEUWLAAT.

Many thanks for all the incredible help from fans in the States who sent us reports and all kinds of information:
NATHAN WRIGHT, HAROLD LEWIS, DAVID J. MAGDZIARZ, TROY MOTES,
CAMRON GILREATH, TONY MELODIA, KEN NORRIS, CHRIS TAUFER,
KEVIN TANAKA, MICHELLE A. MAY, PHIL BLACKMON, THOMAS WILLIAMS,
SEAN CUSICK, TANYA KING, TIM BLAKE, MIKE HOWERTON,
MARY SAVAGE, GLENN HUGHES, INDICA, MARK MINOTT,
LEAH EVANGELINELLIS, LUTHER WASHINGTON, SCOTT PENNINGTON,
"THE PRINCE FAMILY," GLENN STUCKLESS, JOANNE BACHIER,
GREG P. MEYER, and DOROTHY PARKER.
We would also like to thank fans for comments made on PRODIGY, interactive
personal service.

Also thanks to Europeans who attended shows and sent us information:
LUCIA, LORY, RITA, BETTY, MARCO 'T HART, GREGOR EICHER,
FRÉDÉRIC HELLER, SHOCKADELICA magazine, MARCEL HERBST,
and CHRIS RUTTIMAN. We're thankful for all your help.



Nice shots from the German magazine Bravo.



carmen ON TOP

Written off by many as just another female Prince protégée with a pretty face and well-exposed body, Carmen Electra may prove her critics wrong. Her Paisley Park debut album is a strong musical effort with some excellent rapping and lyrics by Carmen. Magnus Nilsson traces the evolution of Carmen's album.

hen Prince described Carmen Electra as "this new girl out of Cincinnati" in a brief 1991 *USA Today* interview, it was the first time most people heard about her. Not much about her background is known. The official "biography" states that she took her first dance lessons at the age of three in her hometown of Cincinnati.

By the age of nine, she was chosen for the prestigious School for Creative and Performing Arts on the strength of her acting abilities. She began taking singing lessons and in her mid-teens she was choreographing and performing musicals for the school's theatrical ensemble. She also began rapping, and her goal was to "go to Los Angeles and get a record deal." According to the "official" story, she was spotted by Prince while fronting an all-girl R&B/rap act.

The official biography says nothing about Carmen's background in Minneapolis. According to our sources, she came to the city in 1987 and did modeling for Target Department stores. A sister and a half-sister also live in Minneapolis. It is not clear, however, how and when she met Prince, but she was around for the making of *Graffiti Bridge*.

PROBLEMS...

Carmen's album was originally going to be released in July 1992, tied in with her opening slot on the European leg of the *Diamonds And Pearls* tour. It was going to be a "big push" record, but the promotional campaign got off to a false start in April 1992 when *Rolling Stone* carried an ad which only showed a picture of Carmen. The ad didn't mention her name at all or anything about a forthcoming record release, so most people didn't realize it was an ad for Carmen. A lousy promotion for a new artist, but more than most Paisley Park artists usually get. They were also running commercials for her on MTV at this time.

A video of "Go-Go Dancer" was shot in March 1992, but it received very little airplay on MTV. In the States, the only TV station playing the song was the small Video Jukebox Network. A 12" single of "Go-Go Dancer" hit the shops in June, and promotional advance cassette copies of the album were sent out. However, it was decided that the album needed new tracks and additional re-mixing before it would be released.

After recording new tracks in London, re-mixing took place in the late summer/autumn of 1992. The album was tentatively planned to be released in October, around the time of Prince's *Love Symbol/Androgyny* album, but nothing happened until early 1993, when it was announced that the album was going to be due in stores on February 9th, which is when it was eventually released.

Many believed the delays of Carmen's album had something to do with disagreements between Prince and Carmen, but it is more likely that it was record company pressures. Warner Bros. top executive Benny Medina flew in for some shows on the *Diamonds And Pearls* tour to see Carmen. According to a source close to the band, during a soundcheck with Carmen, Medina approached Prince, expressing his doubts about Carmen's qualities. So it is likely that Prince has been behind Carmen most of the way, whereas the record company might have had their doubts.

Up until the London shows, halfway through the *Diamonds And Pearls* tour, Carmen had performed with her own band, but in London, Prince fired her bassist, guitarist, and drummer. Sonny Thompson, Levi Seacer Jr and Michael Bland stood in for the two London concerts, which became her last of the tour.

STRONG DANCE EFFORT

Carmen's album was in all essentials recorded between March and June of 1991 at Paisley Park, and was Prince's first major project after completing *Diamonds And Pearls*. "Go-Go Dancer" was cut at the Record Plant, LA, while two of the tracks were recorded at Olympic Studios in London in June 1992, during the London sojourn on the *Diamonds And Pearls* tour.

Most of the album was recorded by a nucleus of Carmen, Prince, Levi Seacer Jr, and Tony M, but the two London tracks feature most of the *Diamonds And Pearls* tour line-up of The New Power Generation. Prominent guests on the album include Eric Leeds, The Steeles and British-born female rapper Monie Love. Apparently, Prince was so impressed with Monie's lyrical skills that she has been put on Paisley Park's payroll as a songwriter.

Prince is involved in most of the music and production of the album, and it is actually his largest input to any "outside" albums since the Jill Jones and Mavis Staples records. The majority of the music Prince wrote for Carmen is uptempo dance material, and the album continues the trend in Prince's music towards hip-hop-oriented dance music. Even though his own albums usually contain a variety of musical styles, most of the music Prince has written for other artists in recent years, such as Elisa Fiorillo, Martika, Louie Louie, Paula Abdul, El DeBarge, Monie Love, has been geared towards the dance floor.

Prince's production of the album shows that he has become increasingly comfortable with the hip-hop style he has been trying to embrace since *Diamonds And Pearls*. The album sees Prince working in more samples into

the music than ever before. The elaborate, complex arrangements and dense mix of the album continue Prince's "maximalist" trend. There is usually an enormous amount of things going on in the mix and this tendency to over-elaborate the songs has become more and more apparent in Prince's work since *Lovesexy*. The sparse, minimalist sound that Prince once pioneered only shows up in moments.

Compared to recent albums by rappers such as Monie Love and Louie Louie, Carmen's albums contains much more interesting music and Carmen's rapping is on a par with that of most female rappers. Judged on the terms of rap/dance music, it cannot be denied that *Carmen Electra* is a very strong effort.

As could be expected, the reviews were mixed. One of the most enthusiastic reviews appeared in *Billboard*, while the critic from *Philadelphia Inquirer* felt the album benefited "from the supple rhythm tracks laid down by the Minnesota Miracle himself, along with members of The New Power Generation." Most reviewers, however, were sceptical. The review in *Q Magazine* said that Carmen had little to "commend her," even though the reviewer thought that "some of these grooves would niftily underpin a good rapper to splendid effect."

"IT'S A LOVE AND HATE THING"

The album opens with "Go-Go Dancer," a prime dance number with music by Prince. Aided by a catchy chorus, it is one of the most commercial and appealing offerings. With a stronger promotional effort, it should have done much better on the charts. Carmen raps the verses, while the refrain is sung. Kathleen Johnson and male voices (probably Levi, Tony M and Prince) add background vocals. Prince is clearly present on the guitar and he achieves a sound that is very close to that of "Thunder."

The lyrics by Tony M and Carmen are perceptive, depicting the moral dilemma of a go-go dancer, questioning, "Is it art or just a display of flesh contained, slangin' and bangin' to a bass drum." Although she stresses that it is her own choice, Carmen has her doubts, "Though at times it feels demeaning, this feeling that I'm feeling. It's a love and hate thing." *Vanity 6* or *Apollonia 6* would hardly have had expressed such second thoughts.

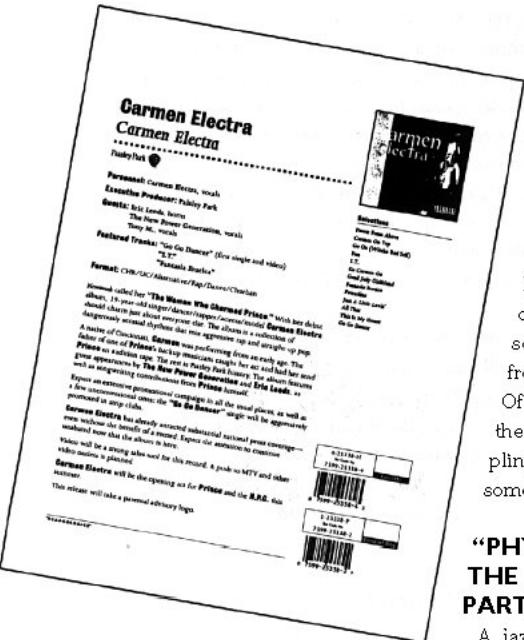
The video of "Go-Go Dancer" features Carmen as a high school gymnast who leads a double life as a dancer by night. Scenes for the video were shot at John Marshall High School in suburban Los Angeles, the setting for *Rebel Without A Cause* with James Dean.

More or less a throwaway cut, the short "Good Judy Girlfriend" is a sparse funk workout very reminiscent of the *Vanity 6* period. The overall minimalist musical approach and particularly the high-pitched analogue synth sound indicate that this is, in fact, an old track picked from the shelf and updated with new vocals, drums and additional instrumentation. Carmen talks the lyrics, rather than raps them, much in the style of *Vanity 6's* Susan. The lyrics are quite pointless, though, with Carmen trying to convince us that "All you need is Judy, she's good for you." Two James Brown numbers are sampled and inserted in the background, but their presence is hardly noticed.

Carmen is given credit on "Good Judy Girlfriend" as a songwriter, but it is in all likelihood a Prince composition. The song was worked on in 1988, and was at one point going to be used on the (never released) "mystery" project that Prince was working on between *Lovesexy* and *Batman*.

"Good Judy Girlfriend" jumps into "Go On (Witcha Bad Self)," a fast, bass-propelled dance outing. Carmen describes herself as a "city-fied girl with an innocence that's still purified" and expresses her need for independence, "Just another face you say, but really not an equal. That's where you're wrong - dead wrong." Drums and the low-frequency bass line are augmented by sparse guitar embellishments and a jazzy sax arrangement and some sax solos by Eric Leeds. A phrase of "bad self," sampled from an exclamation by James Brown at the beginning of his





"Say It Loud, I'm Black And I'm Proud," is used as part of the refrain of the song. The song also contains samples from Wilson Pickett's "Land Of 1,000 Dances." It is one of the few songs where the sampling actually works and adds something to the tune.

"PHYSICAL LOVE IS THE NAME OF THIS PARTY"

A jazzy guitar phrase by Levi Seacer Jr opens and runs throughout "Step To The Mic," a monotone, repetitive number of little musical merit. The *Diamonds And Pearls* tour band is very much evident, contributing horns, vocal backings, and record scratching. Monie Love wrote the lyrics and contributes backing vocals. The lyrics are quite disappointing however, containing mostly catch phrases, slang and mindless boasting typical of the worst kind of rap music.

Tony M and Levi introduce "S.T." as they check out a club for talent. Tony M then tries to seduce Carmen over a funky, jerky bass riff taken from The Ohio Players' "Skin Tight." A brief horn part is also lifted from "Skin Tight." Carmen makes it clear that she's not so easily led, "Patience baby, a man who waits I hold with high regard. Like fine wine it takes time before a relationship is firm."

Some ethereal synth sounds lead into "Fantasia Erotica," a strong uptempo number with a haunting chorus. Carmen invites us into her fantasy world, "Open your mind to the power of the body. Physical love is the name of this party." All vocals are by Carmen, including the sung refrain, except for two rap segments by Karen "K-Dean" Cover. Brian "B-Quick" Crisp contributes some scratching, while Joseph Markowitz is credited for additional keyboards. Carmen wrote the lyrics, while the music is by Prince.

Recorded in London with most of The N.P.G., "Everybody Get On Up" makes an excellent addition to the album. Owing more than a passing nod to "Cream," the mid-tempo rocker is driven along by Sonny Thompson's chugging bass line and a great horn riff by the N.P.G. horn section. The song features a lot of scratching, while Tommy Barbarella plays an organ solo. Prince adds some bluesy guitar licks and solos towards the end. The song is a collaboration between Monie Love, Prince and Carmen. The lyrics contain little of substance.

The next tune, "Fun," is preceded by a segue with snatches from "The Voice" with Mavis Staples, "In A Word Or 2" with Monie Love, "Sexy MF," "With This Tear" with Celine Dion, and "Gold Niggah" with Tony M on the microphone. Based on a repeated three-chord organ motif, "Fun" is a funky number co-penned by Prince and Carmen about having a good time. Prince's involvement is evidenced by lyrics such as "Don't you just love it when the yellow ball a bounces in the blue cotton candy psychedelic sky. 17 tangerine and polkadot bikinis dancin' nasty as the hoopie-blastin' fun drives by." The verses are rapped, while The Steeles help out on the sung refrain. Eric Leeds adds some jazzy sax phrases.

A question of "What you gonna play now?" lifted from James Brown's "Make It Funky" introduces "Just A Little Lovin'," a sparse funk effort with a laid-back jazzy feel, penned by Tony M (lyrics) and Prince and The N.P.G. (music). On the original recording, James Brown's reply to the

question, posed by Bobby Byrd, was "Whatever I play... it's got to be funky!" The same interchange was used in the "Baby, I'm A Star" medley in the 1990 *Nude* show. Tony M helps out on the sung refrain.

A 45-second segue with sax and synth sounds lead into "All That," which reuses the backing tracks of "Adore" from *Sign O' The Times*. New vocals and instrumentation have been added to the existing track. Most of Eric Leeds' and Atlanta Bliss' horn parts have been left intact, while additional keyboards are played by George Black. The tune is basically a love song, with Carmen talking and singing (no rapping) about her love for "that someone special." Carmen is credited for the lyrics.

"This Is My House" closes the album with an environmental plea and a serious message, "Stop building bombs and take that money to build a school and teach the honeys about this planet earth. And why we need to take care of this land." Musically, it is a pumping, uptempo dance outing with music by Levi Seacer Jr and lyrics by Carmen. The Steeles help out on the strong chorus, while Keith Cohen has added guitar and keyboards to the track.

THE FIRST INCARNATION

The original version of Carmen's album (also titled *Carmen Electra*) featured four tracks that weren't included on the final album, "Power From Above," "Carmen On Top," "Go Carmen Go," and "Powerline."

Originally planned to be the opening cut, "Power From Above" has been sitting on the shelf since 1988. It was written around the same time as "Electric Chair." A synth "fanfare," more or less lifted from Bruce Springsteen's "Born In The USA," introduces the song, which is a powerful uptempo dance effort. The sung refrain is very similar to "Batdance," "Hey we got the power, oh, we've got the soul." A phrase of "What are you thinking of, you need the power from above" is sung by Patti LaBelle (not Rosie Gaines as has been suggested). Prince's vocals are very apparent throughout in various samples and a recurrent question of "What the hell is this?" Prince used the same expression and a similar voice during "Black Muthafuckas In The House" at the Bains Douches jam in Paris, July 1992 and on the *Act I* tour. It is hard to see what disqualified this strong number from inclusion on the album.

"7.3 seconds to funk count down and counting, 6, 5, 4... I can't wait. Cut it," Carmen introduces "Carmen On Top," which was the second track on the original album. We are then plunged into a slow, funky and very James Brown-like groove, boosted by a thrusting horn section. Male voices back Carmen up on the chanted refrain. A brief rap by Tony M is inserted at the end. The song ends with Carmen shouting "Stop!" Not as appealing as "Power From Above" but still a really good funk effort.

"Go Carmen Go" is a hard "funk metal" number with "rock" guitars to the fore and a repeated chant of the title by male voices. Levi Seacer Jr plays lead guitar. Samples include the "Get on the mike" phrase from "Push."

"All right, stop the music. I regret to inform you that you're all under arrest," is Carmen's intro to the fourth left-over, "Powerline." It has Carmen rapping over a sparse funky bass-drum backing. Prince is very evident on backing vocals. His influence on the lyrics is also apparent with phrases such as "crack o' dawn" (also used in "Get Off") and "shake your body to the 2 and 4."

It is interesting to note that Prince's influence on and involvement in the album was much more apparent on the first version of the album, not least on "Power From Above" and "Powerline." The original version of "All That" was clearly "Adore" with little attempt to hide it. The released version has been re-mixed so the similarity to "Adore" is much less obvious.

The well-known Prince pseudonym Paisley Park was listed as executive producer of the original album; on the released album, he is only given credit for his songwriting contributions. It is possible that Prince and/or Warner Bros. wanted to downplay Prince's involvement, so that the album and Carmen's career would stand or fall on their own merits.

MAGNUS NILSSON.

A ROCK SOAP OPERA

Narrator: Minneapolis, dusk, 1997. A baby boy plays in the grass. Five years old. Digging in the dirt he finds three gold chains. They're far more interesting than his purple ball. His mother's voice calls out:

Mayte: Michael, come on inside, time for bed!
Narrator: ...But the baby's attention is focused down the street.

Vanessa Bartholomew: You little asshole cut it out while I'm trying to talk.

Narrator: Thousands of people have gathered.

Vanessa: Hello there, this is Vanessa Bartholomew live just outside Minneapolis at Prince's Paisley Park studios. Prince and his band The N.P.G. have embarked on yet another, in what seems to be a strange, strange bizarre career move.

Narrator: Turn it off.
Female voice in the crowd: Uh huh! Baby this is going to be good.

Vanessa: In the wake of this current recession feeling in this country and the low concert grossing of even the biggest of superstars, Prince & The N.P.G. have begun a series of concerts in which they perform an opera of entirely new music. Ha!

Narrator: The baby jumps into its mother's arms.

Baby: I love you mama.
Mayte: Where did you get these?

Baby: Outside.
Mayte: Where? Where? In the garden?

Baby: Yeah!
Mayte: Oh My God...

Baby: Here... I'll put them back.
Mayte: No, no, it's okay, give them to me.

Narrator: The young mother holds the chains to her bosom and begins to remember, back, back, 5 years ago.

My Name Is Prince

Kirk Johnson: Yo man!
Prince: What?
Kirk: She came!
P: Where?
Kirk: There!
P: Ohh!

Sexy MF

Kirk: She's gone, I couldn't stop her. She had seven goons with her. Here, I'm supposed to give you this.
Mayte: Hello, darling. So finally we meet. By the time you get this, I'll be strolling the streets of Cairo. Along with this visual recording of me, you now have in your possession the Three Chains of Turin. Please guard them with all the love inside you. They're all I have in this world, besides you.

Love 2 The 9's
The Morning Papers
Mayte: Where are you?
Prince: You can relax now. The Max is in control.

The Max

Prince: Hello.
Vanessa: Hello Prince!
P: Yes.
V: This is Vanessa Bartholomew.
P: Where have you been?
V: I've been trying to interview you now for a longtime. You are a hard man to track down. I hope you don't mind I am recording the conversation! [Phone hangs up] Hello! That son of a bitch hung up!

Blue Light

Vanessa: Hello!
Prince: Vanessa?
V: Oh, I am sorry about our conversation last night. I'm not recording this time. So how are you?

P: How are you?
V: Fine.
P: Fine.

V: Excuse me, but what's up with your voice?
P: It's a special phone, a tongue box.
V: A tongue box? Like in the movie *Barbarella*?

P: Yeah. It gives me courage you know, like a veil I can hide behind. It talks at, around and through it.

V: OK, so why are you giving me an interview?
P: So I can watch you...

V: Pardon me!

P: ...to tell the truth.

V: Oh, well, I will if you will. For example, the first song of your opera...

P: Ah, the opera...

V: Why don't you tell me your real name?

P: My name... is Victor.

When Prince's *Love Symbol/Androgyny*-titled album was released last October it was generally treated with positive reviews. However, if there was one complaint that most critics levied against the album, besides their near universal dislike of "3 Chains O' Gold," it was the undecipherable "rock soap opera" storyline that was said to permeate throughout the album's 16 tracks. Needless to say, it also left many fans mystified. That is, until now!

UNCUT VERSION

An original, uncut version of the album has begun to circulate amongst collectors. This version contains all segues that were originally scheduled to be included. The segues last anywhere from 15 seconds to two minutes in length. They are multilayered with dense sound effects and odd noises. Combined with the album's songs, the original version of the album actually tells a story very well, i.e. the songs advance the storyline. Finally, the once "undecipherable" rock soap opera storyline can now be understood, at least to a certain degree.

The first mention of the storyline was made in the August 1992 issue of *ICE: The Monthly CD Newsletter*, which claimed that the information came from an executive at Warner Bros. Also mentioned was the fact that "Eye Wanna Melt With U" was not supposed to be on the CD version of the album. Instead, it was to be a bonus track available only on the cassette. The reason for this was strictly because of time concerns; the CD clocked in at 76:41, while the cassette was 81:08 in length. Generally, CDs can only hold about 78 minutes' worth of music. It was a surprise upon the release of the album to discover that the majority of the segues were removed to make room for "Eye Wanna Melt With U" on both the CD and cassette. Musically, the original album is the same as the released copy. So, what exactly is this "rock soap opera" all about?

MINNEAPOLIS, 1997

The original version of the album starts with a deep voice informing us that the place is Minneapolis and the year is 1997. While digging in the dirt, a small boy unearths a box containing the Three Chains of Turin. On his way to show his mother, Egyptian Princess Mayte (the sole heir to a billion dollar fortune) he is distracted by a crowd down the street. TV reporter Vanessa Bartholomew is on the scene, where she tells the TV audience that Prince has embarked on a strange career move; even though the country is in the midst of a recession, he and The N.P.G. are going to launch a tour in which they will perform an opera of entirely new music.

Meanwhile, back at home, the child shows the chains to his mother, who remembers back five years, presumably to a Prince concert. "My Name Is Prince" begins, during which Prince apparently sees Princess Mayte in the audience (hence the "Yo man," "What?," "She came!" dialogue at the end of the track), and wants to meet her. After "Sexy MF," apparently dedicated to Mayte, Prince had sent Kirk to find her. But, he tells Prince that she has disappeared and Kirk brings back a box that contains a videotaped message and the Three Chains of Turin. In the message, Mayte tells Prince to guard the chains with all the love in him, as they are all she has in the world. Following "Love 2 The 9's" and "The Morning Papers," Mayte is searching for Prince. He finds her and consoles her, "You can relax now, the max is in control," before "The Max" begins.

THEY MUST NEVER FIND THEM..."

The segue with a conversation between Vanessa Bartholomew and Prince before "Blue Light" is exactly the same as appears on the released version of the album. Following "Blue Light" is the segue that appears before "The Sacrifice Of Victor" on the released album, although it is quite a bit longer. Deleted from the released version is a lengthy discussion about the Three Chains of Turin. Vanessa tells Prince that there is a reward out for the capture of the thieves, and that the chains are as old as the pyramids and possess magical powers. After "Sweet Baby," a few seconds of chaotic music and repetition of the phrases "three chains o' gold" and "they're all I have in this world" take place before "The Continental" and "Damn U." "Arrogance" and "The Flow" follow as they appear on the released album.

Apparently Princess Mayte's father was killed by seven men that also serve as their personal bodyguards, and she now feels that they are after her and the chains. Mayte tells Prince, "They must never find them... They must never find us. If anything should happen to you..." Then "7" begins. Before "And God Created Woman" and "3 Chains O' Gold," Mayte expresses her love for Prince, "If you are the beginning, I am the end..." Following the climactic confrontation in "3 Chains O' Gold," Prince and Mayte are on an airplane on their way to Minneapolis, where they settle down (and maybe have a child). Prince claims final victory with "The Sacrifice Of Victor."

After listening to the original version of the album, it is apparent that Prince might have made a mistake in releasing the album as he did. The short segues that were included on the released version do absolutely nothing for the storyline, and only serve to confuse the listener. He would have avoided a lot of criticism by releasing the album as it was originally conceived.

V: That's not the truth and you know it. How old are you?

P: I'm into my fifth soul now so that makes me 300...

V: Why don't you pretend to be amazed?

P: ...and 20. I'm amazed at your beauty. I saw you on television.

V: 320, hmm, don't sweat it, honey. I'm too young for you, although rumor has it that the Crown Princess of Cairo is now a member of The N.P.G. Do you know about the Three Chains of Turin?

P: No.

V: Well, they're worth a fortune. So much so, there's a half a million dollar reward out for the capture of the thieves. Story has it they're as old as the pyramids and possess magical powers. They seem to have brought amazingly good luck to all around. Are you there?

P: [cough]

V: Do you know that the princess is sixteen years old? How about this for a story—three hundred and twenty year old robs the cradle. Ha, ha, what a scandal!

P: [whispering] Scandal.

V: You know... if you don't give me the real story, I'll have to make one up on my own, so why don't you tell me the truth? [Phone hangs up] Hello... That son of a bitch!

Narrator: When the Princess awakens, he is gone.

Sweet Baby

N.P.G. member: Listen girl, come here, leave that boombox here. Hey man! What're you doing here, sitting by yourself? Oh! You're still trippin' over Prince's whatever her name is. Listen man, come on and go to party with us, hang out and things will be cool... Later then, fool.

Choir: Three Chain O' Gold!

Mayte: They're all I have in this world... They're all I have in this world...

Choir: Three Chain O' Gold!

Mayte: They're all I have in this world... Besides you.

The Continental

Damn U

Prince: That was dedicated to all the lovers.

Vanessa: That was beautiful.

P: This one is dedicated to the whores.

V: What is just...

P: Pimp drag.

V: Just once, will you talk to me...

P: Juicy pop.

V: ...With nothing there around?

P: Raise your cane.

V: What are you believing in?

P: God.

V: Who is your God?

P: You.

V: Is this reality or just another visage? Why are you so arrogant?

Arrogance

Prince: Like a flame she came and I was no longer cold.

Vanessa: That's a little shady for this lady who is just sixteen years old.

The Flow

Mayte: Imagine. Imagine the mirror. Was there a girl crying inside? The sole heir to a ten million dollar estate that her father left behind. Imagine. Seven men to guard for her and watch her every move. It's getting colder and colder, until she meets... you. I know those seven men killed my father and soon they will come for me. And the chains, they must never find them. They must never find us. If anything should happen to you...

7

Mayte: Look now into the mirror. If you are the beginning, I am the end, and all things in between are reflected therein.

And God Created Woman

3 Chains O' Gold

Stewardess: This is Flight 52 on route to Minneapolis...

Prince: Happy!

Mayte: Yeah! Look, a little girl in the mirror, she's smiling.

Narrator: And Vanessa is happy as well. Not She poses the question once more:

Vanessa: Why don't you tell me the truth? The truth... The truth... Why don't you tell me the truth?

The Sacrifice Of Victor

HAROLD LEWIS.
Details and transcription of segues by Mark Mihott and Lars O. Einarsson.

RESPECT

Songs by other artists performed by Prince

SONG TITLE	COMPOSER(S)	PRINCE PERFORMANCE(S)
A Case Of You	Joni Mitchell	First Avenue, 3 August 1983, Los Angeles, 23 February 1985, San Francisco, 1 March 1985, Wembley Arena, 22 June 1990.
A Night In Tunisia	Dizzy Gillespie/Frank Paparelli	Diamonds And Pearls tour, 1992.
A Song For You	Leon Russell	Some Nude tour concerts, 1990.
Africa Talks To You	Sylvester Stewart (a.k.a. Sly Stone)	1983 rehearsal and Detroit jam, 25 October 1984.
Ain't No Way	Caroline Franklin	Many 1990 Nude tour concerts.
Anna Lee	Elmore James	Glam Slam West, 16 April 1993.
Auld Lang Syne	Traditional	Dallas, 31 December 1984, and Paisley Park Soundstage, 31 December 1987.
Baby, Baby, Baby	Aretha Franklin/T. White	1984-85 rehearsal. The song is sometimes called "I Hurt Myself."
Bad	Michael Jackson	Snatches added to "Cold Sweat" at Grosse Freiheit, 30 August 1988.
Batman Theme	Neil Hefti	1983 rehearsal.
Billie's Bounce	Charlie Parker	Part of "Blues In C (If I Had A Harem)" on the Lovesexy tour, 1988.
Blue Motel Room	Joni Mitchell	Wembley Arena, 25, 26 and 27 June 1990.
Body Heat	Donna, Deidra and Yamma Brown	Purple Rain tour rehearsal, 1984/85, and Quasimondo, 14 May 1987.
Born In The USA	Bruce Springsteen	Part of the "Eighties" medley performed during some Lovesexy concerts and aftershows, 1988.
Bustin'	Tracey Lewis/Cecil Womack	Glam Slam, 6 January 1991.
Car Wash	Norman Whitfield	Sydney, 30 April 1992, Park-Café, 7 June 1992, and Paris, 12 July 1992.
Chain Of Fools	Don Covay	Fine Line, 5 December 1987, Paris, 12 July 1988, Lovesexy tour aftershows, 1988, and Diamonds And Pearls tour, 1992.
Cold Sweat	James Brown/Alfred Ellis	Lovesexy tour aftershows, 1988.
Color Of Success	Morris Day	Part of "America" at First Avenue, 3 March 1986.
Cookie Jar	Clarence Haskins	Studio version recorded by Prince, 1988-89.
Do Yourself A Favor	Jesse Johnson/Pepe Willie	Studio version recorded by Prince, 1983-84.
Doggie In The Window	Bob Merrill	Intro to "Automatic" during the 1986 Parade shows.
Don't Call Me Nigger, Whitey	Sylvester Stewart (a.k.a. Sly Stone)	Part of "White Girls" jam, 1983-84, and Park-Café, 7 June 1992. A brief part is also included in the unreleased "Corporate World (New Soul Nation)," 1989.
Down Home Blues	George Jackson	Lovesexy tour aftershows and some regular concerts, 1988.
Dr. Feelgood	Aretha Franklin/Ted White	1991 concerts and 1992 Diamonds And Pearls tour.
Freddie Freeloader	Miles Davis	Fine Line, 5 December 1987.
Free World	Jesse Johnson	Part of "America," First Avenue, 3 March 1986.
Frère Jacques	Traditional	A brief part is included in both maxi single versions of "Pop Life" and the performance of the song on the 1986 Parade tour. It is also included in "A Love Bizarre" on Sheila E's Romance / 600.
Georgia On My Mind	Hoagy Carmichael/V.S. Garrett	Rotterdam rehearsal, 8 July 1992.
Get Off Your Ass And Jam	George Clinton	With George Clinton Wembley Arena, 3 August 1988, Minneapolis, 15 September 1988 and Glam Slam, 6 January 1991.
Get On Up	Gilbert Moore	The refrain was sung in the second part of "The Continental" during the 1993 Act I tour.
Get Up (I Feel Like Being A) Sex Machine	James Brown/Bobby Byrd/Ronald R. Lenhoff	First Avenue, 14 August 1984, New Morning, 14 June 1987, Wembley Arena, 9 July 1990, and Bains Douches, 11 July 1992.
Get Up, Stand Up	Bob Marley	Bains Douches, 11 July 1992, and Chicago, 6 April 1993.
The Ghetto	Donny Hathaway/Leroy Hutson	Glam Slam West, 16 April 1993.
Happy Birthday	Mildred and Patty Hill	First Avenue, 7 June 1984, Detroit, 7 June 1986, Camden Palace, 25 July 1988 (for Cat), and Hamburg soundcheck, 7 June 1990.
Headline	Robert Johnson	Glam Slam West, 16 April 1993.
Hey Bo Diddley	Ella McDaniel (a.k.a. Bo Diddley)	A few snatches included in "Alphabet St." in Hamburg, 9 June 1990.
Hey Good Looking	Hank Williams	A few lines sometimes included in the Parade show, 1986.
The Humpty Dance	George Clinton/Bootsy Collins/Walter Morrison/George Humphrey/Gregory Jacobs	A rap from this song was included in "Partyman" a few times on the 1990 Nude tour.
I Can't Get Next To You	Norman Whitfield/Barrett Strong	Kensington Roof Gardens, 13 August 1986, and New Morning, 24 August 1986.
I Don't Want Nobody To Give Me Nothing (Open Up The Door, I Get It Myself)	James Brown	Incorporated into "Chain Of Fools" during a 1988 Lovesexy tour rehearsal (Prince not present).
I Want To Take You Higher	Sylvester Stewart (a.k.a. Sly Stone)	Rupert's, 5 September 1987, Country Club, 11 September 1987, and Frankfurt soundcheck, 27 August 1988.
I'll Take You There	Alvertis Isbell	Rupert's, 5 September 1987, Country Club, 11 September 1987, 1988 Lovesexy aftershows and a few regular concerts, Wembley Arena, 9 July 1990, Chicago, 6 April 1993, and DNA Lounge, 10 April 1993.
I'm In The Mood	John Lee Hooker	A few lines used as part of "Kiss" on the Nude tour, 1990.
In Time	Sylvester Stewart (a.k.a. Sly Stone)	Prince sings one line from this song during the "White Girls" rehearsal, 1983/84.
It Don't Mean A Thing (If It Ain't Got That Swing)	Duke Ellington	Part of the "Jack U Off"/"Sister" medley, Lovesexy tour 1988.
It Is No Secret What God Can Do	Levy and Cleon Dewey	A few Lovesexy concerts, 1988, Wembley Arena, 9 July 1990.
It Takes Two	R. Ginyard (a.k.a. Rob Base)	Part of the rap used in "Alphabet St." on the 1990 Nude tour.
It's A New Day	James Brown	Kyujyo, 2 September 1990.
James Bond Theme	Monty Norman	Some Nude tour concerts, 1990.
Jealous Again	Richard and Chris Robinson	Nude tour rehearsal, 1990.
Just Like A Baby	Sylvester Stewart (a.k.a. Sly Stone)	Frankfurt soundcheck, 27 August 1988.

SONG TITLE	COMPOSER(S)	PRINCE PERFORMANCE(S)
Just My Imagination (Running Away With Me)	Norman Whitfield/Barrett Strong	Quasimondo, 14 May 1987, New Morning, 14 June 1987, Fine Line, 5 December 1987, Wembley Arena, 3 August 1988, and Lovesexy aftershows, 1988.
Kansas City	Jerry Leiber/Mike Stoller	Het Paard van Troje, 18 August 1988, and a few 1992 Diamonds And Pearls concerts and aftershows.
Let's Play House	George Clinton/Bootsy Collins/Walter Morrison	The chant of "do me baby" from this song was used in "Controversy" and "When Doves Cry" in the 1990 Nude show.
Lively Up Yourself	Bob Marley	A few lines used as intro to "Willing And Able" on Diamonds And Pearls tour, 1992.
Living In America	Dan Hartman/Charlie Midnight	Part of "America" at First Avenue, 3 March 1986.
Love And Happiness	Al Green/Mike Hodges	Rupert's, 5 September 1987, and Country Club, 11 September 1987.
Mary Don't You Weep	Inez Andrew	Piano jam, 1984-85.
Maybellene	Chuck Berry	Hamburg, 10 June 1992, and Earl's Court, 20 June 1992.
Miss You	Mick Jagger/Keith Richards	Busby's, 12 August 1986, Wembley Arena, 14 August 1986, Camden Palace, 25 July 1988.
Mix-Master Suite	George Clinton	Some 1986 concerts. The "roof is on fire" chant comes from this song.
Money Won't Change You	James Brown/Nat Jones	Some lines incorporated into "Chains Of Fools" during a Lovesexy tour rehearsal, 1988 (without Prince).
Mother Popcorn	James Brown/Alfred Ellis	Rupert's, 5 September 1987, and Country Club, 11 September 1987. Prince has also used lyrics from this song in the 1983 recording of "G-Spot" and "Gett Off," 1991.
Music Is The Key	Steve Hurley	Cat used a rap from this song in "Cindy C" and "Positivity," both recorded in 1987.
(Not Just) Knee Deep	George Clinton	With George Clinton Wembley Arena, 3 August 1988, and Minneapolis, 15 September 1988.
Now's The Time	Charlie Parker	1987 Sign O' The Times tour.
The Oak Tree	Morris Day	Part of "America," First Avenue, 3 March 1986.
Once In A Lifetime	David Byrne/Brian Eno	1983 rehearsal.
Our House	Chas Smyth/Chris Foreman	1983 rehearsal.
Our Love Is Here To Stay	George and Ira Gershwin	Nude tour rehearsal, 1990.
The Pink Panther Theme	Henry Mancini	1991 South American concerts.
Red House	Jimi Hendrix	New Morning, 24 August 1986, Quasimondo, 14 May 1987, New Morning, 14 June 1987, The Palace, 21 April 1992.
Rescue Me	Carl Smith/Raynard Miner	Some Nude tour concerts, 1990.
Respect	Otis Redding	Most Nude tour concerts, 1990.
The River Kwai March	Malcolm Arnold	Intro to "Under The Cherry Moon" at Camden Palace, 25 July 1988.
Rock Me, Baby	Riley B King (a.k.a. BB King)/Joe Josea	A few Lovesexy concerts, 1988.
Rock Steady	Aretha Franklin	Kyujyo, 2 September 1990.
Romeo And Juliet	William Shakespeare	A few verses are included in Ingrid Chavez's spoken intro to the second part of the 1988-89 Lovesexy shows.
Skin Tight	Johnny Williams/Clarence Satchell/Leroy Bonner/Marshall Jones/Ralph Middlebrooks/Marvin Pierce/Billy Beck	1991 record industry showcases and Bains Douches, 11 July 1992.
Soul Salsa	Sheila E/Levi Seacer Jr/Normal Stachel	Vienna soundcheck, 30 May 1987, and Milan, 9 June 1987.
Stroke	Brown Mark	Soundcheck, First Avenue, 3 March 1986.
Symphony No. 3	Gustav Mahler	Prince plays a part of this symphony in "Good Love" (from 1986). It is the very last section of the song, after Prince yells "Gustav!"
Take My Hand, Precious Lord	Thomas A Dorsey	Boston soundcheck 1986, some regular Lovesexy 1988 US shows and all Diamonds And Pearls concerts, 1992. The song is also used as part of the recording of "Cross The Line" from 1988.
Take The A Train	Billy Strayhorn	The refrain was incorporated into the live version of "It's Gonna Be A Beautiful Night," 1987 and 1988. During the US leg of the Lovesexy tour, snatches were added to "Housequake."
Thank You (Falettinme Be Mice Elf Again)	Sylvester Stewart (a.k.a. Sly Stone)	Bains Douches, 11 July 1992.
Them Changes	George Buddy Miles	Cabaret Metro, 5 April 1993, with Buddy Miles.
Things Ain't What They Used To Be	Duke Ellington	Horn part incorporated into "Blues In C (If I Had A Harem)" in Lovesexy concerts 1988.
Tighten Up	Archie Bell/Billy Buttler	The music was borrowed for the second segment of "The Continental" on the Act I tour, 1993.
Transmississippirap	Edward Lear	A poem used in "It's Gonna Be A Beautiful Night" on the Sign O' The Times album and tour and some Lovesexy drum solos. Prince made up this title.
Unchain My Heart	Robert Sharp/Agnes Jones/Freddy Jones/Teddy Powell	Part of the "Eighties" medley, Lovesexy tour 1988.
Wade In The Water	Traditional	Many 1988 aftershows and a few regular concerts on the Lovesexy tour.
Walking The Dog	Rufus Thomas	Paisley Park Soundstage, 14 September 1988.
The Way You Make Me Feel	Michael Jackson	Part of the "Eighties" medley, Lovesexy tour 1988.
What'd I Say	Ray Charles	A few Lovesexy concerts, 1988.
Wishing Well	Terence Trent D'Arby/Sean Oliver	Part of the "Eighties" medley, Lovesexy tour 1988.
What Have You Done For Me Lately	Janet Jackson/James Harris III (a.k.a. Jimmy Jam)/Terry Lewis	A few lines incorporated into "Partymen" toward the end of the Nude tour, 1990.
What Is Hip?	Emilio Castibl/Stephen M. Kupka/John David Garibaldi	Act I aftershows, 1993.
When The Saints Go Marching In	Traditional	Rehearsal 1984.
Whole Lotta Shakin' Goin' On	David Curlee Williams	Many 1986 Parade concerts.
Woodstock Instrumental	Jimi Hendrix	Paris, 10 July 1992, and Bains Douches, 11 July 1992.
Yankee Doodle	Traditional	Included in most Purple Rain concerts, 1984-85, as an instrumental interlude played after "Take Me With U."

This is an updated and revised version of the *Respect* article we published in UPTOWN #5. It is now updated to include the 1993 North American Act I tour.

The list includes songs written by *other* artists that Prince has performed in concert (or rehearsals/soundchecks) or in the studio (released on record or not). Note that the songs in the list have been

interpreted, i.e. played or sung, by Prince. Songs which use samples or snatches, directly lifted from other songs are not included. No songs with Prince songwriting credits (such as "Stand Back" or songs written for protégés) are included.

Compiled by the UPTOWN staff.

Crucial NEWS

■ **Prince retiring?**... In a move that rocked the music industry and shocked fans around the world, Prince's publicity firm Reach Media announced April 27th that Prince is retiring from studio recording to concentrate on new forms of "alternative media."

According to the statement, the announcement does not mean that Prince will stop producing songs for other artists and continuing other aspects of his career, including touring and operating Paisley Park.

"After 15 albums [actually 14...] in 15 years, he is turning his creative talents to alternative media, including live theatre, interactive media, nightclubs and motion pictures," Prince's spokesman Michael Pagnotta said in a statement. "The move was prompted by Prince's growing need to explore less conventional approaches to music and media in order to keep up with the escalating advances in technology."

What was really surprising about the announcement was that it came barely seven months after Prince inked a new six-album deal with Warner Bros., reportedly worth up to \$100 million. According to the statement, Prince will fulfill that contract with a "vast library" of more than 500 recordings in his famous vault that will keep new Prince albums coming well into the 21st century.

The announcement fuelled strong rumours throughout the industry that Prince was upset with Warner Bros. over their refusal to release a four-song EP, containing "Papa," "Come," "Peach," and "Race," on Prince's birthday June 7th. However, an announcement was made May 5th by Prince's publicist that openly denied that rumour. Other sources said that Prince was disenchanted with the lack of publicity his latest album was given by Warner Bros. When Prince came off the *Act I* tour, it hovered in the lower regions of the Top 100 album chart.

There was no official comment at Warner Bros., but executives were apparently taking a low-key, somewhat amused approach to the news. "Anything he says you have to take with a grain of salt," said Danny Goldberg, a senior vice president at the Time Warner-owned Atlantic records. A source within Warner Bros. said that a week before the announcement, Prince had been in the office meeting with Warner Bros. chairman Mo Ostin and company president Larry Waronker "expressing his dissatisfactions and frustrations."

"Prince has long been frustrated by the machinery of the corporate record industry's inability to absorb and market material at the pace he creates it," said former head of Paisley Park, Alan Leeds. "Perhaps he has other ideas how to let his music flow to the public."

So, is Prince really quitting studio recording? Clearly, an announcement like this makes for great headlines and gossip, but anyone who follows Prince knows he's a hyperactive creative type who can't sit still. Even if, as the announcement claimed, he was concentrating his efforts on film and other endeavours, his whole empire is based on recorded music and live performances. It would seem doubtful that he could stay away from a studio very long. We have no doubt that Prince is indeed interested in the oth-

er forms of entertainment and media mentioned, but the announcement raises a few questions.

A remarkable thing about the announcement was the claim that the 500 songs in the vault could be released in lieu of any new recordings, pumping "new" material out for several years. Let's remember that, as impressive as it is, the 500 songs have accumulated over the last decade and many are dated. Prince has re-worked many of those songs numerous times just to keep them current. If they were to be updated, that is to say re-worked in any way, he would not be in "retirement," would he? And if he doesn't release anything at all, we have to assume he would be in breach of contract with Warners.

So why this surprising announcement? It appears to be a public airing, using the media as his ignorant ally, by an unhappy Prince, who, upset by for him less-than-stellar record sales and virtually no reaction to other recent releases on his Paisley Park label, is trying to get Warners to devote more attention to his projects. At Warner Bros. it would be alarming to have no real new product from an artist who just signed a multi-million dollar contract.

Last year, there were discussions about a four-CD box set of unreleased songs, but it was nixed in favour of the *Love Symbol/Androgyny* album. Perhaps Warners will now take the opportunity to issue some kind of greatest hits collection or even a box of unreleased material.

Prince's decision gave him a reason to end The New Power Generation (see more below). The Revolution lasted four albums and three tours (if you count 1999), and The N.P.G. has already had three lengthy tours and two albums, not including their next one. Prince is probably tired of the format and looking for something new again.

Prince has never been someone to rest on his previous accomplishments or stick to plans (see his "retirement" from performing in April 1985 for example). An UPTOWN reader in the States called Paisley Park shortly after the announcement was made. He called too early and a person who said he was with maintenance answered the phone. When asked if what was announced really was true, the guy laughed and said, "You know Prince. He makes this announcement one day, said he's leaving the studio, but he's been recording stuff for the

last three days!" Obviously, we'll just have to wait and see what happens.

■ **"Prince" is no more?**... In a bewildering press release on Prince's 35th birthday, June 7th, Reach Media announced that Prince has changed his name to the symbol of his latest album. The announcement also stated that Prince is "separating from The N.P.G." Probably the name change has been planned for some time since Prince has signed his name with the symbol the last months.

We all know that *Love Symbol/Androgyny* was intended as a rock soap opera with Prince playing the "role" of a rock star named Prince. The album and a song like "My Name Is Prince" could therefore be seen to be about a fictional character named Prince, while the final song of the album, "The Sacrifice Of Victor," could be interpreted as being the autobiographical story of Victor, the person behind the role. If there is a name for the symbol and whether it is Victor, which many US fans are now claiming, is open to debate.

David Bowie has used roleplaying on a number of albums, most notably on *The Rise And Fall Of Ziggy Stardust And The Spiders From Mars*, which detailed the rise and fall of a rock star called Ziggy Stardust. Bowie sang many of the songs in the guise of Ziggy, while others were written from an observer's point of view, much like Prince did in "The Morning Papers" for example ("He realised that she was new to love..."). Bowie more or less became Ziggy in concerts and interviews. Perhaps Prince has done this role trick in reversal, claiming to be the symbol or Victor, who writes about Prince, the rock star. The announcement was made when we went to press so we will wait with more comments until more has been revealed.

■ **Act II – European tour...** At the time of writing the following dates have been announced for Prince & The N.P.G.'s 1993 Act II European tour:

26, 27 July Birmingham, NIA
29 July Edinburgh, Meadowbank
31 July London, Wembley Stadium
1, 2 August Sheffield, Arena
5 August Stockholm, Globe Arena
6 August Gothenburg, Scandinavium
7 August Oslo, Valle Hovin
9, 10 August Den Bosch, Brabanthallen
13 August Porta St. Maria
15 August Lisbon
17 August Santiago
18 August Oviedo
20 August San Sebastian
21 August Madrid
22 August Barcelona
25 August Vienna, Donauinsel
27 August Munich, Flughafen Gelände Riem
28 August Düsseldorf, Flughafen Wittenrath
29 August Zurich, Hardturmstadion
31 Aug, 1 Sept. ... Paris, Palais Omnisport de Bercy
3 September Lüneburg, Flughafen
4 September Ghent, Flanders Expo
5 September Mainz, Flughafen Mainz/Finthen

■ **The N.P.G...** Prince and company have been rushing work on an album with The New Power Generation that has been in the making since last autumn. According to our sources, the album will contain a great deal of rap (almost half) and funk, as well as some jazzy instrumentals. In all likelihood, both "Deuce And A Quarter" and "Gold Nigah" will be included. Other possible tracks are "Nigahs Gone Mad," and "Play Nigah Play." Although Prince is working on the album, it will be touted as a solo release from the band.

■ **Work in progress...** Besides working on The New Power Generation's album, Prince has recently worked with Earth Wind & Fire, Tevin Campbell, and Sheila E, who's recording a new album. He has also written songs for Chynna Phillips from Wilson Phillips, James Ingram, and Bette Midler.

Prince has also been working on demos with Jason Michaels, a young musician who goes by the professional name J. Michaels. Jason is also involved in Sheila E's new album. So far we have no more details on these projects. Other projects in progress at Paisley Park include albums by Jevetta Steele and Flash.

■ **"The Morning Papers"...** Released in conjunction with the *Act I* tour in the States, "The Morning Papers" was released in 7", cassette and CD single formats, all with the album version of the song coupled with "Live 4 Love." No maxi-single releases. "The Max" was never released.

■ **I'll Do Anything...** More details on *I'll Do Anything* have surfaced. The James L. Brooks musical comedy

features original tracks by Prince, Sinéad O'Connor and Carole King, and five-year old co-star Whittni Wright. According to the *Los Angeles Times*, Brooks approached Prince after talking to nearly 40 singer-songwriters, whom he said, "had difficulties writing about characters who are not themselves."

Prince has contributed 10 tracks to the project, including "Wow," "Make Believe (#1)," "I'll Do Anything," "Don't Talk 2 Strangers," "My Little Pill," "Make Believe (#2)," "Therels Lonely," "I Can't Love U Anymore," and "Be My Mirror." In the film, the majority of the tracks will be sung by the actors. At this time, Warner Bros. is reportedly considering releasing two albums of the soundtrack songs, one with the actors singing the songs, and the other containing the artists' versions. The film and soundtrack are due in the US in late November.

■ Gotcha... Prince has used a rap from a song called "MTV-ling" by the innovative Dutch funk/hiphop band Gotcha! According to our Dutch sources, the rap will be used in a remix of a Prince song which is said to be called "Clap Your Hands Motherfuckers." After working with George Clinton on their debut album *Words And Music From Da Lowlands*, Gotcha! was contacted by Prince through Clinton's producer Steve Washington.

■ Glam Slam #4... Reports have suggested that Prince will be opening his fourth Glam Slam night-club in the posh Miami suburb of South Miami Beach, Florida, later this year. This may have also prompted Prince's visit to the city last November, which included a brief jam session November 25th with local musicians at Le Loft, also the site of an unannounced appearance March 7th, 1993.

■ BET... On April 27th, BET's Video LP show premiered a catchy instrumental titled "Pheromone" composed by Prince as the show's theme. The special also had interview footage with The N.P.G. and a live performance of "Daddy Pop" from Paris 1992.

■ Prince in Paris... Prince stayed in Paris for a couple of weeks in May. He was seen at Paris clubs Montparnasse, Les Bains Douches, Le Palace and Elysée Marboeuf between May 8th and 10th. According to insiders he was working on a theatrical production. It is believed that he returned to Paris for his birthday.

■ New songs... On June 5th, headphones were set up for people to hear two new songs at Glam Slam's VIP listening booth area. One song was a longer version of "Pheromone" with words. A video of the song has been shot. The planned after-party at Paisley Park was cancelled when the lyric sheets for the two songs were stolen.

■ Detroit party... Also on June 5th, some 15 Prince fans got together in a Detroit suburb for a Prince birthday party. Paisley Park promoter and long-time Prince associate Billy Sparks was invited. No one really thought he would turn up, but he did, bringing a tape with him containing a demo of a song he had just been given by Prince. The song is called "Together" (or "2gether") and features Prince on vocals and drums. Levi and Eric Leeds were also confirmed to be involved. The song was recorded at Paisley Park on June 2nd at 4 am.

According to Sparks, Prince is very upset about the whole gang situation in Los Angeles. He sees it as a step towards genocide and wants to do something about it. Rappers have been talking about these things for about 10 years, but Prince thinks it's time for other Afro-American and sympathetic white entertainers to speak also. According to Sparks, Prince

is considering some kind of celebrity get-together for this cause.

■ Prince interview... In UPTOWN #7 we reported that Prince would be the cover story of a January/February *Rolling Stone*, where he would be interviewed by Kirstie Alley. That, of course, did not happen, but Prince did grant an in-depth interview to *Rolling Stone* writer Neal Karlen in February. Don't expect to see it published anytime soon, however. Paisley Park is negotiating with the Smithsonian Institute to place the interview in a time capsule, which won't be opened for 200 years.

■ Saturday Night Live... Prince's planned appearance on *Saturday Night Live* on April 17th was cancelled due to the new Los Angeles concert dates. No word yet as to when or if it will be rescheduled.

■ Fargnoli suit... A conflict-of-interest suit filed by Prince's former manager Steven Fargnoli against the law firm Ziffren, Brittenham and Branca was dismissed in mid-April by a Los Angeles Superior Court judge.

The judge ruled that Fargnoli had no legal grounds for suing ZB&B because the firm is exempted under a previous settlement of a lawsuit between Fargnoli and Prince. Fargnoli had accused ZB&B of telling Prince that he overpaid his management team under a contract ZB&B negotiated for Fargnoli. He also says the firm used confidential information gained while representing him to benefit Prince.

■ Anti-piracy... Paisley Park has recently hired on Dorothy Sherman to do anti-piracy operations. One of her jobs is to speak against bootlegging at seminars. Most recently she has been observing the Computer Bulletin Board.

■ Rosie, Mavis and Clinton... The second Paisley Park albums by Mavis Staples and George Clinton and Rosie Gaines' debut on the label have been completed and are awaiting release. Many tracks on Clinton's album were recorded as far back as in 1989. They have since been re-worked and new tracks have been added along the way.

■ Eric Leeds... The second solo album by Eric Leeds on Paisley Park's *Things Left Unsaid*, includes one track he co-wrote with Prince, "Aguadilla." It is a nice, laid-back jazzy instrumental very much in the style of their previous Madhouse work.

■ Howard Hewitt... Prince's composition "Allegiance" is included on the latest album by Howard Hewitt. The song was listed as "I Pledge Allegiance 2 Your Love" in the *Purple Music* article (UPTOWN #7). This tune and other songs written by Prince for other artists will be reviewed in a forthcoming update of our *A Song 4 U* article from UPTOWN #1.

■ Billboards in Chicago... The Joffrey Ballet's *Billboards* performed in Chicago's Civic Opera House March 16th, 17th, 20th and 21st. Appearances in New York, Washington DC, Detroit, Minneapolis, San Francisco, and Los Angeles are planned.

■ Mayte Garcia... Mayte released a CD single on Control Records in Germany 1991, featuring her version of Mr. Mister's "Broken Wings." Contrary to speculation, Mayte is an excellent singer.



Data Bank

UPDATES

■ OUTTAKES

Two interesting songs recorded in the latter part of 1988 have recently started to circulate amongst collectors, "Pink Cashmere" and "The Voice Inside." The latter is a busy uptempo number, probably featuring most of the *Lovesexy* tour band. With its prominent organ, the song resembles "Girl Power" in more ways than one. The song is also similar to "Trust" in arrangement, with its frenzied and hectic pace. It is also possible to detect some similarities to "I8(R.U Legal Yet?)" and some sound effects that were used on other *Madhouse* 24 cuts, which indicates that the song is from the autumn/winter of 1988, quite likely recorded while on the *Lovesexy* tour. The song ends with instrumental orchestral strings that Prince re-used for the opening of "Melody Cool." It has been suggested that "The Voice Inside" comes from a test pressing of *Graffiti Bridge*, but we are doubtful; it is definitely from 1988.

"Pink Cashmere" was played on the PA before the aftershow at the Palace, Los Angeles, November 6th 1988. It's a beautiful laid-back love song which Prince sings in his falsetto voice, "Here I go again, falling in love all over." The melody line is quite similar to that of "Push," but the sparse instrumentation, which emphasizes an acoustic guitar and the drums, sounds more like "Forever In My Life." The song has a lovely instrumental coda with an interplay between a sustained guitar solo and synth strings. Quite likely, the song was written for Anna Garcia (a.k.a. Anna Fantastic on *Batman*), a Dutch girl who was Prince's girlfriend at the time. She was given a pink cashmere coat by Prince for her 18th birthday, December 31st 1988. "Prince was waiting in the kitchen of his house with a birthday cake that said, 'Happy Birthday Lovelorn' and 18 candles," she said. "Then he shyly presented me with a beautiful pink cashmere coat with black mink cuffs and collar."

The much talked about rap tune "Hey Louie Louie" is also circulating now. It is a lightweight but catchy rap effort with rapped verses by Tony M. Prince joins in on the sung chorus. The instrumentation is sparse and emphasizes drums and an organ which plays a riff that strongly resembles "Shake!" The song was left off Louie Louie's recent album.

A techno attempt called "51 Hours" was played on a Spanish radio station last summer. It was aired during a special called "Prince's Girls" and it was said to be due for release after the *Diamonds And Pearls* tour. The song features some Prince vocals, but mostly it is Diamond and Pearl rapping over an uptempo techno beat which is somewhat similar to "Eye Wanna Melt With U." Not having heard the song before, we assumed it was another fake, but closer inspection reveals that it is an authentic Prince song, possibly written and recorded on the *Diamonds And Pearls* tour.

The full, 8:00-minute version of "Insatiable" has emerged. This version contains all the lyrics printed in the CD booklet to *Diamonds And Pearls*, including the verse that starts "I give in 2 u upon command..." which wasn't included in the released version. Besides this verse, the longer version has a slightly longer musical intro before Prince's vocal entry and a much longer spoken part at the end.

Taking it from foreplay to orgasm, the song's resemblance in theme (not music) to "Do Me, Baby" becomes even clearer with the spoken monologue at the end and Prince's screams.

Taped before the April 16th Los Angeles concert, "Come" is also in circulation now. The song is a

stripped-down funky effort with horns to the fore. Prince talk-sings most of the song (in a similar manner to "Irresistible Bitch" for example). The song contains a lot of playful sampling effects and a sax solo. Not really a candidate for a single release, but an OK album track.

■ BOOTLEGS

Lots of new CDs have been released since our last update. Note that we are not including releases which only contain remixes of officially released tracks. Because of lack of space in this issue, we cannot publish any sleeves at all. We will include most of them in UPTOWN #11.

Viva Espana!

DAT Intro / The Future / 1999 / Housequake / Sexy Dancer / Kiss – I'm In The Mood / Purple Rain / Take Me With U / Blues In C (If I Had A Harem) / Alphabet St. – It Takes Two / The Question Of U – Venus De Milo – Under The Cherry Moon – The Question Of U – Electric Man / Controversy / Do Me, Baby / Ain't No Way / Nothing Compares 2 U.

Source: Estadio Vicente Calderon, Madrid, 22 July 1990. Quality: EX. Format: CD. Comments: From the radio broadcast of the concert. The fine quality makes this one of the best *Nude* tour releases even though the CD doesn't contain the entire concert.

Take It 2 The Bridge

Can't Stop This Feeling I Got / New Power Generation (#1) / New Power Generation (#2) / Elephants & Flowers / Round And Round / We Can Funk / Love Machine / Tick, Tick, Bang / Melody Cool (#1) / Melody Cool (#2) / Still Would Stand All Time / The Grand Progression / Graffiti Bridge / New Power Generation Pt. II / New Power Generation Pt. I and II.

Sources: Demos, alternate takes and outtakes from the *Graffiti Bridge* sessions, 1989. Quality: VG+ to EX. Format: CD. Comments: Excellent compilation of *Graffiti Bridge* material. The quality is quite high throughout.

Yellow

I Wonder / Player / The Voice / Don't Say U Love Me / Open Book / Sex / Spirit / Martika's Kitchen / Love... Thy Will Be Done / Schoolyard / Uh Huh! / Get Blue / Old Friends 4 Sale '91 / Carmen On Top / Power From Above / Five Women / The Voice.

Sources: Outtakes and demos. Quality: VG+ to EX. Format: CD. Comments: Professionally designed release which looks very attractive. Includes a beautiful full-colour 16-page booklet.

The Ryde Divine

The Ryde Divine [The Crayons] / Everybody Get On Up [Carmen Electra] / Let's Get Satisfied [George Clinton] / Tender Heart [Rosie Gaines] / You Will Be Moved [Mavis Staples] / Sexy MF – Love 2 The 9's / Damn U / Eye Wanna Melt With U – 3 Chains O' Gold / The Sacrifice Of Victor / The Question Of U* / Housequake* / Live 4 Love**.

Sources: *The Ryde Divine* TV special, 19 December 1992, *Tokyo, 31 August 1990 and **from the official *Diamonds And Pearls* video. Quality: VG to EX. Format: CD. Comments: Quite nice release. Some song titles are tentative.

Rude Boy

My Lord* / People Without* / Paisley Park* / Manic Monday / Underground* / Still Would Stand All Time / Sleazy* / Elephants And Flowers / The Grand Progression / Alphabet St. / Livin' In America* / Do Yourself A Favor / Tricky** / Glam Slam '91 / If I Love U 2 Nite / I Wish U Heaven / Positivity. Sources: Outtakes and alternate versions, *fakes

(not Prince), and **official release. Quality: G to VG+. Format: CD. Comments: Frustrating release because of the inclusion of several "fakes" and generally disappointing quality.

Princepower

She's Just A Baby / *I Don't Wanna Stop [Ren Woods] / Extra Lovable / I Wonder / The Bird / I Wish U Heaven / Positivity / Cross The Line / Girl Power / The Dopamine Rush Suite / Electric Chair / Love Machine / Data Bank / Shake! / The Latest Fashion / Seven Corners / Player / Uh Huh! / The Voice / Good Man / Power From Above / Carmen On Top / Powerline.

Sources: Outtakes 1980–91 and *official release. Quality: VG to EX. Format: Double CD. Comments: Another first-rate outtake compilation. Even though "I Don't Wanna Stop" isn't an outtake, it is an interesting inclusion since the song is so rare.

Vienna 29.5.1987

Sign O' The Times / Play In The Sunshine / Little Red Corvette / Housequake / The Ballad Of Dorothy Parker – Four / Girls And Boys / Slow Love / I Could Never Take The Place Of Your Man / If I Was Your Girlfriend / Let's Go Crazy / When Doves Cry / Purple Rain / 1999 / Forever In My Life.

Source: Stadthalle, Vienna, 29 May 1987. Quality: EX. Format: CD. Comments: The superb soundboard quality of this release and the unique performance of "The Ballad Of Dorothy Parker" (and "Four," which is not listed on the sleeve) make this release very worthwhile.

With U

Intro / Controversy / Let's Work / Do Me, Baby / Sexuality / Let's Pretend We're Married / With You / Moonbeam Levels / How Come U Don't Call Me Anymore / Lady Cab Driver / Little Red Corvette / Dirty Mind / International Lover / 1999 / If A Girl Answers (Don't Hang Up) / Nasty Girl / Grace*

Sources: Amphitheatre, Los Angeles, 28 March 1983. *The Time B-side. Comments: Includes a few songs from Vanity 6's opening set. This is actually the first complete 1999 tour concert to appear on a CD. Rare inclusion of "Moonbeam Levels" (also known as "A Better Place 2 Die"). Limited edition of 500 numbered copies.

Special Guest Prince!

Source: Warfield Theatre, San Francisco, 8 March 1986. Quality: EX. Format: CD. Comments: Prince appears on "A Love Bizarre" during this Sheila E. concert. Taken from the officially released video.

Prince & The New Power Generation

Damn U / Sexy MF / Thieves In The Temple – It / A Night In Tunisia – Strollin' – Insatiable / Get Off – The Flow / Cream – Chain Of Fools / 1999 – Baby, I'm A Star – Push – A Love Bizarre – My Name Is Prince / Call The Law / Intro / Thunder / Daddy Pop / Diamonds And Pearls / Let's Go Crazy / Kiss / Dead On It / Jughead / Purple Rain / Live 4 Love / Lively Up Yourself – Delirious – Willing And Able.

Source: Earl's Court, London, 24 June 1992. Quality: VG. Format: Double CD. Comments: This is the third London concert on the 1992 tour to be released on CD! The first disc contains the second part of the concert and vice versa. This was one of the most exciting London shows, with the performance of "Call The Law" long after the house lights had been turned up. The song is titled "Gettin' Physical" on the cover and there are numerous other mistakes.

Bodyheat

Housequake / It's Gonna Be A Beautiful Night / jam / Bodyheat / Just My Imagination / Irresistible

Bitch* / Free* / Something In The Water (Does Not Compute)*.

Sources: Quasimondo, Berlin, 14 May 1987, and *rehearsals. Quality: G to VG. Format: CD. Comments: Supposedly a limited edition of only 100 numbered copies.

Sexy M.f. Tour '92

Format: CD. Comments: Re-release of part of the Rotterdam May 28th 1992 concert.

Live In Rotterdam 28.5.1992

Format: Double CD. Comments: Another re-release of *Stagetronic*, Rotterdam, 28 May 1992, which is fast becoming the most re-issued Prince live-CD of all.

Black Album/Crystal Ball

Format: CD. Comments: Re-issue of one of the best releases of the *Black Album*. The quality is magnificent. Includes booklet with lyrics to the songs.

Housequake

Format: CD. Comments: Re-release of *The Regent Of First Avenue* and other releases featuring Minneapolis, First Avenue, 21 March 1987.

Paris 1987

Format: CD. Comments: Re-issue of the June 1987 Paris concert which was first available on *Wonderboy*.

00Sex Licence To F...

Format: CD. Comments: Contains part of the Tokyo August 31st 1990 concert which is available on *In Japan* and many other releases.

■ AUDIO AND VIDEO TAPES

It looks like most of the Act / concerts will appear on audio tape. At the moment three quarters of the concerts are circulating, but more will probably emerge. So far, no aftershows are in circulation. Several concerts have also appeared on video, including the three New York concerts, the two Fairfax concerts, and Toronto. A complete coverage, with quality estimates and descriptions will be included in UPTOWN #11.

Does Not Compute

COMMENTS & CORRECTIONS

■ The song commonly known as "If U Break My Heart One More Time" is in all likelihood titled "Last Heart." The song dates back to 1986, but it was copyrighted in 1991. We will continue using the longer title, however, since we are not 100% sure if the two titles are one and the same song.

■ The long version of "Housequake" (described in our articles on outtakes) is not legitimate. Most likely it is a remix by either Ultimix or Razormaid (US DJ services).

■ In UPTOWN #8 we said that the *Roseland* CD contains the entire aftershow. Of course it doesn't. "Purple Rain," "1999" and the final medley are missing from the CD.

■ In the *Billboards* article in UPTOWN #8 we missed "The Question Of U," which is danced to in the last segment between "For You" and "It."

EDITOR'S NOTE

As expected the *Act I* tour was a sell-out success in the States and Canada. We're thankful for all the reports and comments we received from fans who saw the show. I hope you'll enjoy our detailed tour report.

It will be very exciting to see how the *Act II* European tour compares to the previous tour. To make the report on the *Act II* tour as detailed and interesting as I think the *Act I* report is, we need your personal reports and descriptions of the shows you saw. Tour ads and press reviews are also welcome. Please write/send in your material to us - all help is appreciated and will of course be credited.

We are sorry that we couldn't include the "Hello" section and had to cut the "Data Bank" section in this issue. We have received many advertisements and letters which will all be included in *UPTOWN* #11. We also had to lift the promised Prince bibliography and Japanese discography. These articles will also be included in *UPTOWN* #11. It seems every time we go to print, the magazine is crammed and we have to leave a few things out. Oh well, perhaps it is better than not having enough interesting material to fill up the magazine.

Simultaneously with this issue, we are publishing *UPTOWN* #10, this year's special issue which focuses on Prince's interviews over the years. *UPTOWN* #11 is the start of our third year. I hope you will be with us!

Magnus Nilsson

Purple Rain - 10-year anniversary

Next year is the 10th anniversary of *Purple Rain*. We have been told that Warner Bros. might be willing to release a longer version of the film on laser disc and home video if there is enough interest. Among the many scenes that were deleted are the band doing "Electric Intercourse" and a fight between some of the members of The Time and Prince.

We are sure there are a lot of fans who would love to see a full version of the film. Therefore, we would like to start a letter-writing campaign to try to get the full version of the film out in time to celebrate the address for Warner Bros. is:

Warner Home Video, Inc.
c/o Laser Disc Dept.
4000 Warner Blvd
Burbank
CA 91522
USA

The Criterion Collection is a company that has created special laser disc packages in the past for *Boyz In The Hood*, *Blade Runner*, and *Ghostbusters* amongst others. Their packages usually include deleted scenes, the movie trailer, music on a separate track, and an audio commentary to the film.

When writing, be courteous and brief, and mention the 10-year anniversary and how many fans are interested. If enough of us show interest in this, something might happen! Let's get going on this campaign and see what happens.

You can also write to:
The Criterion Collection
attn: Michael Nash or Jon Mulvaney
1351 Pacific Coast Hwy
Santa Monica
CA 90401
USA

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UPTOWN

#9

1 July 1993.

Contents:

Act I - The Definitive Tour Report	2
Carmen On Top	18
A Rock Soap Opera	21
Respect II	22

UPTOWN is published quarterly.

In addition to these issues (1 January, 1 April, 1 July, 1 October), a fifth (special) issue is published yearly.

Address:

UPTOWN
Box 87
S-590 62 LINGHEM, Sweden

The *UPTOWN* Staff:

Magnus Nilsson, Sam Sandberg,
Catharina Gustafsson, S.H. Roque,
Lars O. Einarsson and Per Nilsen.

Thanks:

Crucial Data Bank/Does Not Compute sections:
Lutz Junker, Jason Thompson, Thomas Pfnorr,
Dani M., Gerard van der IJssel, John Wilson,
Andrea Lotz, Stefan van Poucke,
and Jean-François Husson.
Respect II:
Peter Berger, Thomas de Bruin, Frédéric Heller,
Troy Motes, Anders Zetterqvist, and STIM.

Various info:

Nathan Wright, Harold Lewis, David J.
Magdziarz, Camron Gilreath, Chris Taufer,
Ken Norris, Marco 't Hart, Mark Minott,
Axel Engelhardt, David Powell/Dream Nation,
Troy Motes, James C. Wear Jr., Gregor Eicher,
and Tim Bock.

Subscription:

The annual subscription is for 5 issues
with the following subscription rates:
USA: \$40, Great Britain: £20, Germany: DM 60,
France: F200, Holland: f 70, Belgium: Bfr 1300,
Sweden: 200 kr, Norway: 230 kr, Denmark:
230 kr, Finland: 170 mkr, Spain: 4.000 pts, Italy:
L. 50.000, Switzerland: 60 Swiss francs, Austria:
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Magazine design by Lars O. Einarsson.
Printed in Sweden. © 1993 *UPTOWN*.

***UPTOWN* #10: Out now!**
***UPTOWN* #11: 1 October 1993.**

Photos by Warner Bros., unless otherwise is
noted. Cover: Prince in action on the *Act I* tour,
1993. Photo by SPS.

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